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ABSTRACT

This notebook presents ideas for and readings about producing a well-organized and efficient school library program. The notebook is divided into 15 major sections, each of which begins with an overview of the topic, continues with practical discussions of different aspects of the topic, and is followed by background readings consisting of new articles. Most of these discussions have appeared as feature articles in "The Book Report" and "Library Talk." A section of helpful hints, drawn from the "Tips & Other Bright Ideas" and "Shoptalk" columns conclude each section. The overall school library management task is divided into the following sections: (1) Goals and Objectives; (2) Evaluation; (3) Public Relations; (4) Selection; (5) Circulation; (6) Processing; (7) Weeding and Inventory; (8) Aides and Volunteers; (9) Budget; (10) Computers; (11) Getting Organized; (12) Discipline; and (13) Overdues Management. The two final sections contain reproducible forms for use by the library media specialist and an extensive annotated bibliography of additional professional resources. (MAB)

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School Library Management Notebook

Second Edition

A Publication of THE BOOK REPORT & LIBRARY TALK Professional Growth Series

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Compiled by the Editors
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with the assistance of
Anitra Gordon & Renee Naughton

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Quick Table of Section Tabs

See Table of Contents on next page for individual article titles.

Section	Color
1. Goals & Objectives	Red
2. Evaluation	Medium Blue
3. Public Relations	Yellow
4. Selection	Medium Green
5. Circulation	Orange
6. Processing	Purple
7. Weeding & Inventory	Amber
8. Aides & Volunteers	Light Green
9. Budget	Pink
10. Computers	Light blue
11. Getting Organized	Dark Green
12. Discipline	Gray
13. Overdues Management	Dark Blue
14. Forms	Brown
15. Bibliography	Lemon

How to Use Your Notebook

The notebook format was chosen for this publication so you could easily add pages, remove reproducible forms for photocopying, or reorganize materials to reflect your working style. Pages are identified by section number and page number--for your convenience in removing and replacing pages. As you add pages you may want to continue this method of numbering.

Each section begins with a general discussion of the topic, followed by background readings consisting of new articles as well as articles selected from THE BOOK REPORT and LIBRARY TALK and items from Shoptalk and the Tips and Other Bright Ideas columns. You will find ample margins on most pages for adding your own notes and reminders. You will also find blank pages for notes at the end of each section.

Forms described in the notebook are often reproduced full size in Section 14. Forms are listed by title and numbered.

Good ideas are always worth sharing. As you add new materials to this notebook, please consider sending copies to us for our consideration in future publications.

The Editors
THE BOOK REPORT
5701 North High Street, Suite One
Worthington, Ohio 43085

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Introduction

When anything is done well, it looks easy. That's as true in the school library as any other work place. You and I know that producing a well-organized, efficient, and lively program is anything but easy. We know that such programs are built on our managerial skills.

This revised edition of School Library Management Notebook is designed to help you make the job look easy. We have built on the framework of the first edition, published in 1987, to add new materials. Here you will find the overall management task divided into 13 major sections. (Additional sections offer ready-to-use forms and a reading list.)

Each of the major sections begins with an overview of the topic and continues with practical discussions of different aspects of the topic. Most of these discussions have appeared as feature articles in THE BOOK REPORT or LIBRARY TALK. A section of helpful hints, drawn from the "Tips & Other Bright Ideas" and "Shoptalk" columns conclude each section.

In a real sense, this publication is the work of hundreds of librarians who shared their insights, thoughts, and practices with the readers of THE BOOK REPORT and LIBRARY TALK. We believe you will find thought-provoking writings here as well as strategies for making difficult tasks easier. There's material here to adopt and some to adapt.

We begin at the starting point for good managers of any organization--setting goals and objectives. We are managers who supervise, administer, oversee and organize people, programs, schedules and numerous types of resources. We must know where we are taking the library. You'll find practical applications of goal setting in Section 1.

How will we know if we are headed in the direction of our goals? Section 2, Evaluation, takes into account both evaluation of the library and of the librarian. This section covers job descriptions and evaluation forms for your position as well as surveys and evaluation forms you can use to appraise your work.

A good evaluation program leads to public relations. We must market the library program to all members of the school and community. PR in all its facets, from smiles to annual reports, is discussed in Section 3.

Quality resources in the library are a result of a solid selection process, covered in Section 4. Most districts have developed a written selection policy. If you don't already have one, you will find helpful suggestions here.

The mechanics of library management take place behind the scenes. The technical details of selection, acquisition, cataloging, processing, circulation, weeding and inventorying are not seen by your audience, but they are visible in the services you provide. How efficiently and consistently you manage the technical processes is related to the accessibility of resources for staff and students. The many tips and ideas in Sections 4-7 have been used with success by their contributors.

Depending upon your school's financial situation, you may or may not have paid assistance in the library. Section 8, Aides, Clerks & Volunteers, takes into account a variety of personnel situations that librarians are required to manage. Whatever your circumstances, students are usually eager to volunteer their services. They can be a valuable resource and at the same time gain a unique learning experience. Parents volunteers seem to "survive and return" more often in the elementary school libraries than in the secondary schools, but they are excellent resources wherever they are used.

Budgeting, Section 9, provides guidelines and suggestions for administering allocated tax funds as well as raising additional moneys. Included are many ideas for free and inexpensive materials.

Many librarians have shared their experiences in converting to automated circulation, using word processing programs, and teaching online searching in Section 10, Computers.

Section 11, Getting Organized, may be the key to all other sections of this notebook. Sections 12 and 13 deal with topics most of us find troublesome--disciple and overdue materials.

As you use the notebook, please do not hesitate to share your impressions and suggestions with the editors of THE BOOK REPORT and LIBRARY TALK. Our profession is growing and developing. There will be another revision some years in the future. Everyone will benefit by building on the strengths and correcting any weaknesses in this one.

Anitra Gordon and Renee Naughton
Consultants

About the Consultants

Anitra Gordon is the Librarian at Lincoln High School, Ypsilanti, Michigan. She has been a secondary school librarian for 24 years and has taught library science courses at Eastern Michigan University for 10 years. She has published some 50 articles in various library, education and reading journals, including THE BOOK REPORT. A reviewer for *School Library Journal* and *Video Rating Guide*, she has published some 300 reviews of all types of media.

Renee Naughton is the Media Specialist at Walnut Springs Middle School, Westerville, Ohio. She has worked at all three levels--elementary, middle school and high school--during her 17 years as a media specialist. A BOOK REPORT reviewer, she is currently serving as consulting librarian on the staff of Linworth Publishing. Her most recent project was THE BOOK REPORT *and* LIBRARY TALK *Directory of Sources*.

Section One

Goals and Objectives

Introduction

Goals and Objectives

Goals and objectives set the course for organized efforts. They tell every member of the organization what the purposes of the organization are as well as the benchmarks that must be attained to accomplish those purposes.

Even if your library is a one-person operation, goals and objectives serve the same purpose as they do in an operation with several employees. That is, the statement helps you keep your overriding purpose in view as you perform the many tasks that make the mission become a reality.

But goals and objectives can do even more. They tell your school board and the public how the library fits into the educational structure and contributes to the mission of the school. Of course, the goals and objectives should be stated in written form so that they are available to everyone.

If you haven't written goals for your library yet, you will find articles in this section that describe others' attempts to initiate a statement. Here are some additional hints.

Statement of Philosophy or Mission Statements

Many school districts have written statements of philosophy or mission statements. Such statements define the school district's purpose in one or two concise sentences. A similar type of statement is recommended for the library program. For example, here is the mission statement of the libraries in the Lincoln, Michigan, School District:

> The Lincoln school libraries maintain multi-ethnic, multimedia collections to support the curriculum, district goals, and the diverse needs and learning/teaching styles of the staff and students. The library media program assists students and staff to identify, locate, evaluate, and use needed materials in a variety of formats. The program helps students with their curricular, information, and recreational needs. In addition, the library programs work to develop positive attitudes toward libraries and information sources that will promote the lifelong use of libraries and other resources to help students stay informed in a rapidly changing world.

The library statement should reflect and support the general philosophy of the school district. For maximum impact, it should be developed with the assistance of and in consultation with building and district administrators.

Statement of Goals & Objectives

From the mission statement, you will derive the goals and objectives for the school library. The goals are general aims usually written in rather abstract terminology. The objectives for each goal are more specific and generally state specific outcomes that can be measured. For example, a teaching goal of the library might be:

- Students will acquire knowledge of the library media center's personnel, facilities, operations and regulations.

Objectives, or measurable outcomes for this goal might be:

- Students will be able to identify the library media specialist, the media aide and their functions.
- Students will know what activities occur in the library media center.
- Students will be able to locate the physical areas in the library media center (circulation desk, card catalog, and so forth).

Time frames can be a part of goals and objectives. For instance, you could set a time within the school year, such as by the end of the first semester, when students will be able to identify the personnel and their functions.

From the objectives you may wish to develop specific strategies for achieving the objectives.

Much has been written on the development of goals and objectives both in library literature and in educational management literature. Perhaps the guiding principles for you and everyone who writes goals and objectives are:

1. Be realistic. Philosophies, goals and objectives that can't be attained or are detached from the situation will be disregarded by all.

2. Involve others in writing or reviewing your drafts of goals and objectives. If others know that you have a plan for reaching desirable goals, they are more likely to help you attain these goals.

3. Evaluate the library and your performance in terms of your goals and objectives. In a sense, the goals can be the road map that show you and others where you are going and when you have arrived. After you have written goals and objectives, you may find yourself re-evaluating your day-to-day activities. You may find that you are spending little time furthering the instructional goals of the library and much time on tasks that may not necessarily translate into greater service to students.

4. Don't neglect any aspect of library service in your statements of goals

and objectives. These statements will be your guides as you write policy and procedures.

5. Review your goals and objectives periodically. You may find that you need to set higher goals because you have accomplished the existing ones. Or you may have lost sight of some goals in the rush of day-to-day operations.

In this section you will find articles about other librarians' efforts to give form to their aspirations and goals for a school library.

In "Put It In Writing!" Lee Diane Gordon describes how she used the school's statement of educational philosophy as the starting point for developing a policy and procedures manual.

Edna Boardman describes a situation that may be familiar to many of us--coping with the administration's demand for a statement of annual goals in writing. While most of us have goals in mind, putting them on paper re-enforces our commitment to them and, as the writer points out, brings that commitment into focus.

Cynthia LaPier takes a page from the school administrator's leadership handbook and borrows the "the educational platform," a statement of principles on which the educator bases decisions. In "An Educational Platform for School Librarians," she offers some aims for a school library along with some student outcomes. You may find here some outcomes that will reflect those you wish to see in your library.

Paul Rux shares the plan he uses to target support for the library in tight financial times. "A Simple Planning Process" relies heavily on mission statements and on goals and objectives that demonstrate accountability to administrators and community.

Other articles in this section show how goals and objectives, formal and informal, can serve to help you achieve what you want to achieve in the school library.

Anitra Gordon

For Further Reading

Information Power: Guidelines for School Library Media Programs. ALA. 1988, 171pp.
Marian Karpisek, *Policymaking for School Library Media Programs.* ALA. 1989, 164pp.

1.4

Put It In Writing!

The Policy and Procedure Manual

By Lee Diane Gordon

The author outlines her policy manual and gives you some suggestions for writing or revising yours.

This fall I took over another library, my second. As I opened cupboards, file cabinets, drawers, and desks I found my suspicions to be true. Once again I had taken over a library that did not have a written policy; nor were any of the library procedures in writing. Several years ago, when I became the librarian at a school library much in need of just about everything, one of my first priorities was to write a policy/procedure manual. It looked as if I would have to do the same once again. Luckily for me, an adult library aide who had been at the school since it opened returned for another year. She was able to fill me in on the little details. But what if she hadn't?

Every library should have its own policy manual for several reasons. First, for information. If a librarian were suddenly unable to work, a substitute librarian would have a source of information concerning circulation, processing, rules, and so forth. A new librarian would also have a source of information about the library and all the little details abouts its operation. Second, to provide direction. The policy manual mirrors the needs of the school and gives the librarian a focused look at goals and objectives. Third, for protection. The policy manual should include selection procedures, including guides for handling both objections to material and donations of books. This is a very important section, which the American Library Association recommends that every library have for its own protection when dealing with patrons and contributors.

Our manual is described briefly here by sections and the complete outline with sample statements appearing in the boxed text.

Section 1—Philosophy

To begin our manual, I used the school district's statement of educational philosophy along with two additional statements: the "School Library Bill of Rights" (American Library Association), and "The Right to Read" (National Council of Teachers of English). The district's philosophy and the two added statements covered a broad area, and surprisingly, contained no contradictions. Each complemented the other.

Section 2—Goals and Objectives

The major goals of the library were listed with specific objectives for the attainment of those goals. Listed in this article are some samples of the goals and objectives. This begins the individualization of the manual. Every library's goals and objectives will probably be different, although there are some that should be included in all.

Another addition to this section was the inclusion of our district's chart of scope and sequence of library skills instruction. It was ready-made and saved quite a bit of time, although I did change a few items to fit our students' needs.

Section 3—Selection Policy

This is a critical section. Having a written selection policy is a must if you are

Sample Sections and Basic Organization

The following outline with sample sections is taken from the author's policy manual. A source of various parts of the manual was* The Modern School Library *(see "For More Information," for the publisher and address for this and other helpful books.)

Section 1—Philosophy

Statement of Educational Principles
School Library Bill of Rights (ALA)
Right to Read (NCTE)

Section 2—Goals and Objectives

To provide and maintain a collection of book and nonprint media materials designed to complement and enrich the school curriculum.

To make available new and varied materials of use and interest to both students and teachers.

To provide instruction and guidance in the use of the library and research materials.

To provide a wide selection of books for leisure reading and to promote a varied selection by the students.

To provide a quiet, efficient place for study or leisure reading.

(Add district scope and sequence for library skills instruction)

unfortunate enough to be faced with charges of "objectionable" materials. It is also valuable when individuals or organizations are trying to include materials through donation that may have no place in your library.

The first part of this statement should establish who is responsible for the selection of materials and what sources are consulted.

The second part should be a list of criteria used when selecting or evaluating materials. In the sample (see box), I have combined parts of my district's policies with bits of my own to fit the school.

The third section, and most important for your own protection, concerns the policy and procedure on criticism of materials. The American Library Association (ALA) has a sample policy and form that can be used by almost any school or library. As I read the ALA policy and examined their sample form, I discovered that my district had used it as a model. The sample section in this article relies heavily on the ALA policy.

Section 4—Circulation Procedures

This is another area that could provide protection for you. Having a written policy can resolve conflicts when dealing with parents who feel that you are in some way being unfair toward their children.

This is also the section that will be most helpful to a substitute or replacement. Whether we like it or not, circulation is our largest and most obvious function. I have discovered that in my district, every school has a different circulation system. In changing from one school to another, I had to make some major adjustments, since I was so used to the one at the first school. The sample for this section merely suggests areas to be covered because of the great diversity.

Section 5—Processing Procedures

The processing procedures followed at my first school for the 20 years before I became librarian were somewhat complicated and time-consuming. I did streamline a few things, but why fight tradition? The procedures at my current school are less time-consuming, but include steps not needed at the other school. If you spell out the steps, substitutes and parent volunteers will be able to follow them without making a shambles of the attempt.

Section 6—Multimedia Listing

This could be omitted if you chose to keep your master inventory of audiovisual

Lee Diane Gordon is the librarian at Eldorado High School in Las Vegas, Nevada. In the January/February 1984 issue she described her experiences as the new librarian in a long-neglected school library, "Making Miracles Happen."

Section 3—Selection Policy

Policies

Media center materials selection shall be a continuing process involving administrators, teachers, librarians, students, and parents.

The basic factors shall be the curriculum, the reading levels, the maturity levels, and the backgrounds of the students using the center.

Final authority in selection shall rest with the principal of the school, in consultation with the librarian.

The following authorities shall be consulted in the selection of library materials:

- *Wilson High School Catalog* (annotated, listed by author, title, and subject.)
- *School Library Journal* (periodical, includes reviews of recently published materials)
- *The Book Report* (periodical, includes review of recently published materials)
- Various annual lists and awards, (ALA, Notable Books, Newbery Awards)
- Recommendations from other recognized educational organizations.

Selection Criteria

Materials to be purchased may be print or non-print, depending on current needs of the school and its students.

Materials should be of varied levels of difficulty, taking into consideration individual need and the varied interests, abilities, socio-economic backgrounds and maturity levels of the students served.

Materials should reflect the ideas and beliefs of religious, historical, and ethnic groups and their contributions to the American and world heritage and culture, thereby enabling students to develop an intellectual integrity in forming judgments.

Gift materials shall be evaluated in the same manner as purchased materials. If the criteria are met by the materials, they will be available for general circulation.

The following shall be considered when selecting materials:

- Does the material meet the needs of the individual student?
- Does the material meet the needs of the school?
- Is the material suitable for the age and maturity levels of the students?
- Is the material suitable for purchase by the school library?
- Taking the foregoing criteria into consideration, is the material of the best quality available?

After the material has been ordered and received, it shall be examined using the above criteria for selection as criteria for evaluation.

Selection Criticism

When the suitability of a particular book or other material has been questioned, the school should provide a form to be completed in quadruplicate by the individual requesting review.

equipment and software in a different form. All of the items in my collection had shelf-list cards or equipment inventory cards, but I put together a master catalog for teachers. The catalog was included in the manual, along with copies of the various forms we used.

Section 7—Periodicals

Usually a short section, this included processing information, information concerning back issues, and copies of the forms we used with inventory.

Section 8—Shelving and Filing Rules

I include shelving procedures and special rules, such as those for books located in special collections. The filing rules we used for catalog cards were spelled out. (Believe it or not, libraries use about four of five different systems or parts of systems.) Once I had all this in writing, I used it in the student aide handbook. Also I included special information about the card catalog—last weeding date, what was currently being altered.

Section 9—Library Aides

This section was an outline of the program I had developed for my student aides, including objectives, aide handbook, tests, materials, and evaluation forms.

Section 10—Budget

This is a section you might wish to keep elsewhere. If you include it, you may want to keep a yearly list of budget money allocated to the library for reference.

Section 11—Inventory

Yearly inventory summary sheets were kept here, as well as inventories of equipment that were required by the school at the end of each year. Instead of recounting everything every year, I kept a master list, changed it as we altered furnishings, and used it at the end of the year.

Section 12—Bibliographies

Obviously, you would need a very large notebook to keep a copy of all the bibliographies you have written. Instead, keep a master list of bibliographies for quick reference, including the date each was compiled.

Section 13—Library Handbooks

Last, but not least, add one copy of any library handbook designed for your library.

Once you have finished the manual, make a copy and keep it in a safe place at home. The next time you change positions and

The individual must include author, title, publisher, page number of each item questioned, his reason for the objection, and his signature. He must give sufficient identification of himself so that proper response may be made.

The material in question shall be reviewed by the principal, librarian, three teachers, and two parents. This review will be completed as soon as possible after the objection has been received.

The material shall be considered with both specific objectives and content in mind. This review shall be treated objectively and as an important matter. The best interests of the students and the requirements of the curriculum shall be stressed.

The committee will arrive at one of three decisions: (a) leave the material in the library on open shelving; (b) remove the material from the library; or (c) place the material on closed shelving to be circulated only to students who have written parental permission.

The findings of the committee shall be promptly reported to the superintendent and to the individual who has requested review.

Section 4—Circulation Procedures

Check Outs
Check Ins
Special Types—encyclopedias, magazines
Overdue Policy
Circulation Records

Section 5—Processing Procedures

Books
Paperbacks
Multimedia
Audiovisual Equipment

Section 6—Multimedia Listing

Master List of Multimedia Holdings
Forms pertaining to AV equipment

Section 7—Periodicals

Processing
Forms used

Section 8—Shelving and Filing Rules

Shelving Procedures
Special Rules
Filing Rules
Special Data about Card Catalog (last weeding date, etc)

Section 9—Library Aides

Objectives, Program Expectations
Library Aide Handbook
Evaluation Forms

Section 10—Budget

Current Budget Worksheets
Previous Budgets
Federal Funds

Section 11—Inventory

District (or school level) inventory summaries
Special inventory forms

Section 12—Bibliographies

School-made Bibliographies
Professional Bibliographies

Section 13—Library Handbooks

find yourself at a new school library, with some editing, your new policy and procedure manual will be completed in much less time. (But do leave behind the original manual for the next librarian!) I know that from experience. It is even easier to revise it if you have a word processor at your disposal. Save it all on disk, and revisions are a snap.

When the manual is all finished (and probably placed in a large ring-binder), take it to your principal and show him what you have accomplished. I hope he will give you a well-deserved pat on the back, because once this is all done, you deserve it.

Notes

1.8

Goal Setting & Evaluation

By Edna M. Boardman

At first a nonbeliever in written goals, this librarian finds that her goals have become the basis for a realistic evaluation.

I groaned when the principal first asked me to write my goals for the year. Here was another chore to add to a crowded day.

I had always set goals mentally and charted a general course, but goal writing itself was a problem for me. The last time I had done it (for the school accreditation process), I realized within a few months that the goals set in the enthusiasm of a brainstorming session did not clearly represent what I wanted to spend my days doing. Nor did it project a creative design for the long-term growth of the library.

I also felt that supervising principals, who had special difficulty in understanding the librarian's role, seized on some item in these goals to praise or criticize in evaluation. Since I regarded these goals as incidental to my work, the evaluation wasn't helpful.

However, after agonizing, I came up with a dozen goals I more or less wanted to accomplish, and, with some trepidation, gave the list to the principal.

But, a number of surprising things did happen as a result of the goal setting. Writing the goals brought my commitment to them into focus. It helped me perceive more clearly that my daily priority was the quality of each student's experience in the library. Other jobs, while important, merely supported this basic function. When the time arrived for my evaluation conference, the principal asked me to bring a copy of my statement of goals.

For the first time in my professional life, the evaluation conference had solid meaning for both the principal and me in terms of the purposes of my singular area. Before this, in procrustean style, we had used the evaluation form developed for classroom teachers, trying to find items that pertained to my work and crossing out the other items.

Now, with my list of goals before us, the principal knew what I saw as my unique place as an educator. We discussed specific elements of the library and how they fit into the whole school program. The principal then developed an observation form based on the goals.

Now that I've had six years of annual goal-setting, I've found some procedures that make goal-setting a useful evaluation tool.

- Know your district and school philosophy and show in your goals that what you do is essential for accomplishing the aims of this philosophy.
- Integrate the library into the whole school program. Look at your building-level goals and those set by your state and accrediting agency. To the extent that the administrators let you know their purposes, see how yours fit in. Once you become sensitive to this process, you will perceive many unwritten aims. Listen to what the people around you say is important to them. Take all of this into account.
- Jot ideas down as you think of them. Keep the ideas in a file until it's time to write the goals. Complete your objectives for the following year before you leave the building in the spring; revise them in the fall.
- Show that you know current education theory. Concepts such as lesson design, performance-based outcomes, and mastery learning should appear in a knowledgeable context (if the staff in your school thinks in such terms). New concepts move more readily into practice if they are written into your intentions.
- Divide your goals statement into sections to help you see important issues. I now use this organization:

1. Quality of daily operation.
2. Relationship with students, staff and school program.
3. Internal operation.
4. Professional development.

- Share your goals as you see fit. If some are tentative, keep them in your private file until you are sure of what you want to do. Others could be published in the library newsletter.

Even if your supervisor has never asked you what your goals are, a well-thought-out personal statement is not likely to be ignored when evaluation time comes.

Edna M. Boardman is Library Media Specialist for Minot High School, Magic City Campus, Minot, North Dakota

An Educational Platform for School Librarians

By Cynthia LaPier

Most school administrators have completed a certification program that goes beyond the coursework required of a classroom teacher. The coursework covers subjects of concern to building principals and other administrators. The theme underlying all such courses is *leadership* .

Future school administrators learn that good leadership requires attention to both strategy and tactics. Strategy is holistic and long-term, involving philosophy, purpose, sensitivity and involvement, quality control, and long- term evaluation. Tactics are short term and based on contingency. The educational platform is an important building block of strategy. It expresses the principles on which the educator bases decisions. The platform is a statement of assumption and values under which the educator functions. It is a publicized set of postulates and beliefs, the educator's "espoused theory of action."

School administrators develop an educational platform to communicate their basic philosophy. The result is a document that will be used to enlist the support of colleagues in future policy development.

Librarians too should develop a platform that reflects their firmly held theories of librarianship. Like the administrator's platform, the librarian's platform should be written in a language style understood by all educators. It too should be shared with building principals,district administrators, and teachers.

The following is an educational platform I developed specifically for the school librarian. It can be easily adapted to reflect grade levels and other specifics, or, even more important, to reflect the philosophies of the individual school librarian.

Educational Platform for the School Librarian

Aims of the School Library Media Center in the Educational Experience

A. To provide leadership in stimulating and enriching the school climate.

B. To function as a support system by providing essential resources and services.

C. To support and implement the philosophy, goals and objectives of the school.

D. To demonstrate the relevance of the library's goals and objectives to the purposes of the school and to build upon the commitments of the administration.

Major Achievements of Students During the Current Year

A. The instructional focus will be based on student ability, the subject matter of the curriculum, and the grade-level specifications of the library skills curriculum. All of these will be related to the students' functional reading level.

B. The traditional library skills will be mastered to such fluency that the students will be able to focus on analysis, synthesis, and evaluation of the topics they are researching.

C. The library skills instruction program must bring the students to the mastery of skills they need to conduct library research at their particular grade level.

D. Students will learn how to use the library independently.

E. Students will memorize those library skills which are transferable.

F. Students will learn problem identification and solution.

G. At the level to which students are exposed to computer technology, they will be able to state their search inquires clearly.

Social Significance of Students' Learning

A. The emphasis will be on the usefulness of library skills in terms of their transferability, consistency, and application in a future dominated by technological advances.

Image of the Learner

A. Where the possibility of confusion exists, skills will be taught in isolation. (For example, the index and the table of contents are similar, but they should be taught separately.)

B. Multilevel hierarchies should initially be taught as concrete, not abstract, concepts (For example, until the student reaches age 11, the Dewey decimal system should be taught only as an address tool not as a subject classification scheme.)

C. Ability to synthesize will determine the age at which children are introduced to report writing.

Value of the Curriculum

A. All processes taught in the library skills classes must be directly related to the content of the classroom curriculum if the skills are to have immediate meaning and lifelong purpose.

Image of the Teacher/Librarian

A. The librarian is a resource person, drawing on information found within the school library and from outside its boundaries.

B. The librarian should be familiar with and at ease with all types of technology.

C. The librarian is a teacher, but not in the sense of the classroom teacher. Because she holds a less-threatening position in the school, the librarian can afford the student some sanctuary from other pressures. The librarian can introduce the student to the joy of recreational reading and can be a sounding board for ideas.

Preferred Kind of Pedagogy

A. Lecture and discussion, seatwork, monitoring, and quizzes should be kept to a minimum in library instruction. The librarian should use modeling, role-playing, and hands-on practice in library skills instruction.

B. The librarian will teach to specific objectives. Students' learning of skills will be reinforced. Students' performance must be evaluated immediately. Students must feel good about their performance and practice new skills until mastery is achieved.

Primary Language of Discourse in Learning Situations

A. All students will be taught the basic library terms that are universally understood. The use of precise terminology will give the student a sense of respect for the science of librarianship.

B. When the librarian is fulfilling the responsibility of conveying literature appreciation to the student, the language will be imaginative and sensitive to interpretation and symbolism.

C. The librarian is a role model for correct use and respect for printed information. The librarian will define plagiarism, copyright laws, and the freedoms in the Bill of Rights.

D. The librarian will be familiar with and use the applicable terminology of education so that colleagues on the faculty will see the librarian as part of the curriculum development and teaching process.

School Librarian-Student Relationship

A. The librarian will show respect for students as individuals.

B. The librarian will represent a respect for intellectualism as well as for the enjoyment of learning

C. The librarian and the student will be peers in the research process. The librarian like the student is a seeker of knowledge.

School Library Climate

A. The school library is a place of cooperation and respect.

B. The school library offers a setting for the development of interpersonal skills as well as library skills.

C. Students will show consideration for other library users.

D. Students will see others as sources of information and as evaluators of their work.

E. Students will share what they have learned in independent study.

F. When students work as teams, they will cooperate in analyzing tasks, apportioning responsibility, and preparing reports.

For Further Reading

John C. Daresh, "Platform Building, A Tool for Managerial Effectiveness." *School Business Affairs*, April 1985.

Thomas J. Sergiovanni, "Ten Principles of Quality Leadership." *Educational Leadership*, published by the Association for Supervision and Curriculum Development, 1982, pp. 330- 336.

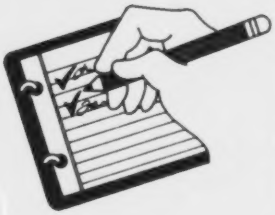
Lillian Biermann Wehmeyer, *The School Librarian as Educator*, 2nd Ed. Libraries Unlimited, 1984.

The development of this platform relied heavily on the guidelines offered by Wehmeyer. Even if the school librarian never opts to write a platform, this book should be read, several times!

Cynthia LaPier is the Director, School Library System, Schuyler- Chemung-Tioga Instructional Support Center of the New York Board of Cooperative Educational Services. She is the co-editor of the SLMS-Gram, *published by the School Library Media Specialists section of the New York Library Association.*

A Simple Planning Process

By Paul Rux



Because of tight school budgets, we librarians must compete for limited dollars and sell others on the need to fund our services, especially new ones. If we know how to formulate and implement plans for marketing our wares and skills, we can forge ahead in the race to the bank.

To hit the budgetary bull's-eye, planning cannot be willy-nilly. We need a pattern in order to target support. Although we work in different settings, I want to share the core of a simple planning process I use. You can adapt it to your circumstances.

First, *profile library services* in your area. What services are available? Who provides them? Our funding case gathers momentum if we can show how it fills service gaps, avoids duplication, or results in cooperation.

Second, *analyze your district's Mission Statement*, i.e., its official list of goals and objectives, its philosophy, or reasons for being. Be prepared to show how what you want advances this statement, a favorite trick of professional fundraisers. You might develop a mission statement for library services, pointing out how it and what you want enhance the district's agenda.

Step three is *figuring out your impetus to plan*. Why do you want it? Maybe you filled out a check list of state or national standards, which revealed a deficiency. Perhaps a user survey was the stimulus. In any event, be clear in your own mind about what prompted your crusade. This will help you sell others on the idea.

Fourth, *translate your wants into goals and objectives*. Goals point out general directions or destinations, e.g., meet state or national service standards. Objectives spell out specific steps required to reach goals. Objectives should include a time limit for their completion. Usually, each goal has several objectives supporting it.

Step five kicks off the *public relations* phase. Having thought through what we need, the how and why of it, we must market our goals and their objectives. Confidential surveys asking the school board, administrators, staff, or students what they think about old services and proposed new ones are diplomatic ways to float new agendas without making people feel they're being bulldozed.

After tabulating the surveys, share the results with each group through a series of meetings. Ask them to rank old and proposed services according to the group's needs and interests. In addition, ask each group to help you create a list of services to drop in case of a budget crunch. You hope that your proposed new services will survive this part of the public relations campaign.

Sixth, having floated a successful "trial balloon," *develop a cost report*. Ask salesmen and others to estimate costs. Compare their recommendations against current budget levels. Note, too, the cost of any anticipated increase in staff to adequately implement new services. When preparing the cost report, also list separately the costs of any low-priority services from your group surveys and goal-setting meetings. If "push comes to shove," trade off budget for present low-priority services for new services. In any event, a cost report based on expert advice, current funding and staffing provides an excellent lever in the budget fight.

Communicate costs is step seven. Through a series of meetings with constituent groups share the cost report. Again, we use public relations to build a consensus for new services.

Eighth, at this point *implement new services*. Meet again only with the school board and administrators, since they have the pursestring power. At separate meetings with each group, press for funding new services. Refer to the cost report, group meetings and surveys. Remember to explain how you will measure the effectiveness of new services.

Step nine is *evaluation*. Make sure you're getting your money's worth from new services. Measure their impact on constituents. After ample time has elapsed for new services to have an effect, repeat the nine planning process steps. Allow enough time to complete the steps before the next budget.

Using a planning process shows our bosses that we appreciate "accountability" and the "bottom line." Moreover, it gives us handles on marketing our services and enlists support for our budgets. Tackling such a planning process beats sitting on our hands and whining while the financial house falls on our heads! 🕮

For More Information

Norman J. Crum, *Library Goals and Objectives: Literature Review*. 1973. Society for Information Science, Washington, D.C.

Russell C. Fisher, "The Delphi Method: A Description, Review, and Criticism." *The Journal of Academic Librarianship*, May 1978, pp. 64-70.

William R. King, "Strategic Planning for Public Service Institutions: What Can Be Learned from Business?"
and
James W. Liesener, "Systematic Planning in School Library Media Programs," *Journal of Library Administration*, Summer/Fall/Winter 1981.

Vernon E. Palmour and others, *A Planning Process for Public Libraries*. ALA, 1980.

Paul Rux is the district librarian for the Warren (Illinois) Community Schools. Paul's previous articles in THE BOOK REPORT have dealt with curriculum, including the well-received "Be A Curriculum Catalyst" in the premier issue (May/June 1982).

Making miracles Happen!

Newly appointed librarians, and the rest of us, too, can learn more about tackling a big job, one step at a time, from this article.

By Lee Diane Gordon

"Are you sure you know what you're getting yourself into?" asked my principal when I told him that I wanted the position of librarian, soon to be vacant. I had been teaching at the school for two years and was well aware that our library was in dire need of elbow grease, money, and reorganization. I had just finished my course requirements for certification as a school librarian and couldn't wait to get started. I expected to perform miracles in one year.

It took almost one month for my appointment to become official. During this time, a substitute librarian filled in and made notes for me about things that needed immediate attention: primarily the library aides and the office mess.

The night before I took over, the school was vandalized. The morning I took over, November 13, 1979, the district library consultant came out to give me a hand and offer any help he could. We surveyed a scene of shattered glass, doors ripped off hinges, desk drawers pulled out, and police officers dusting everything in sight for fingerprints. Oh, well, I hadn't planned to perform miracles in one day. Still, it was discouraging.

With my master plan in mind, I couldn't alter the floor plan until the office clutter had been removed, for at this point, the office was out in the open—the first thing seen as one entered. Mail, papers, posters, old book catalogs, piles of magazines bound in string were everywhere. This task took over one week.

At the same time I was discovering that the student library aides had become soap opera junkies during their period in the library. When I pulled the plug and rolled the television into storage, the mutiny began. Several students asked for and were granted a transfer out of their elective. I began assessing the aides that were left. Two were special education students who did not know the alphabet and could not count out twenty paperclips for me. One slept all period. These students were "encouraged" to find another elective. Those who remained were just as eager as I was to rejuvenate our sad, unexciting library.

I also found I had an ally in my principal. He was aware of the extent of the problem I had wiilingly accepted. To help, he "loaned" me a four-hour clerk from the main office for the remainder of the school year. Together we scoured, tested, classified, reclassified, processed, typed, disinfected, rearranged, and generally worked ourselves to exhaustion.

Setting Goals

Since there were so many areas that needed attention, setting goals was imperative. Without regard to priority, I made a list of all the areas that needed attention. The list was mind-boggling, but it provided a starting point. Here is some of my original list:

1. Rearrange and clean up library.
2. Improve fiction collection. (Only three Newbery books and few good standard titles.)
3. Write library policy and procedure manual.
4. Clean out A-V equipment room, test equipment. (Many pieces of equipment obsolete and beyond repair.)
5. Clean out work room. Scrape black paint off windows in workroom.
6. Organize back issues of periodicals. (Found tied in bundles and hidden everywhere.)
7. Reorganize A-V software listing by department.
8. Write library handbook and term paper guide for students.
9. Weed and realphabetize card catalog.
10. Index and catalog map drawers.
11. Index and catalog picture file.
12. Reclassify books.

13. Begin updating non-fiction collection, especially in 600s.
14. Raise money!
15. Clean out the vertical file. (It hasn't been weeded or added to in 12 years.)

There was enough work for a team of librarians. However, except for that first year, I have been my own team for four years with only student aides to help.

Setting Priorities

As I looked at this monumental list, it was obvious that everything could not be done in one year, and probably not in two years. Even a miracle wouldn't help. What needed to be done first? I put each item on a piece of construction paper and posted the items in the order that I thought they needed to be done. As my perspective changed, I adjusted my list accordingly. When a task was completed the piece of paper came off the board.

My first priorities were:

1. Improve physical appearance.
2. Clean out A-V room
3. Clean out work room
4. Process books received
5. Organize back issues of periodicals.
6. Clean up vertical file.

All these items had to do with the physical aspects of the library. Physical changes would have the most immediate effects. Some could not be done until others were finished. For example, we had no area for back periodicals so one had to be made, in this case, in the workroom.

Second in priority were the items on the list which required writing—the manuals, guides, and listings. Most of these were accomplished by the end of my first year. They were ready for use by the beginning of the second year. My highest priority here was the library policy manual. Our library had no objectives, no goals, no written procedures of any kind. I felt it was imperative to define exactly what we hoped to do and how we were going to do it. My principal agreed.

Third priority items were saved for my second year in the library: improve fiction and update non-fiction collections, reclassify books, weed and realphabetize card catalog. These items have been on going for the last three years, and will continue for some time. Luckily, a university student in library science realphabetized the card catalog as an independent studies project. Adding to and improving our collection, of course, depended on money.

Finding money should have been noted in each of my lists. When I took over the library, there was no money in my budget. In fact, I inherited a $700 deficit which I had to make up. I sponsored one fundraiser (selling magazine subscriptions) in my first year, and two or three every year after. We (the students and I) have managed to buy a new card catalog, a new circulation desk, new tables, a computer, bean bag chairs, paperback racks, and hundreds of books.

My last list was fourth priority, or "When I've finished the other stuff, I'll do these," —index and catalog map drawers and picture files. In another library, these might have been placed higher on the list, but we had very little call for maps or pictures.

The situation is now under control. Each year I pick one or two large projects so that I can avoid ever having to confront the enormity of my original list again.

Our library doesn't look much like it did before. Circulation has increased 200%. Students and teachers are discovering the library has much to offer. The principal shows off the library to visitors and brags during Open House. It's nice to be appreciated.

Deciding Where to Begin

About two years ago I began getting calls from first-year librarians in our district who also had taken over libraries in need of help. Their first question was "What do you do first?" I couldn't tell them what their libraries needed most. That was something they had to decide, but I could tell them how I decided what to do first. These are the questions I asked:

Physical Appearance

Evaluate from the standpoint of someone who is visiting for the first time.

What is your first impression as you walk in the door?

Is the library comfortable and cheery?

Does anything seem to be misplaced or illogical or overly messy?

Improving the physical appearance can have the most immediate and noticeable effect because students and teachers come in just to see the changes.

The Collection

- Are the non-fiction books circulating well? Are they current? (Look at the copyright dates in the books on space travel and computers, for example).
- Are the fiction books circulating well? Do the students seem satisfied with them?
- Are the reference books current? Are there any you should have, but don't?
- Are there periodicals that have never been read? Are the students and teachers satisfied with those you have? Ask for suggestions.

Circulation and Usage

- What is the daily circulation? If the library was not in the best shape, circulation is probably low. It takes a while to break the habit of non-usage. Invite teachers in, talk to students, be positive.
- Ask for suggestions and ask for help. Don't expect miracles but accept every little bit of help and make sure the volunteer knows the effort is appreciated.
- Are the faculty and students aware of what the library has? Keep the faculty and the students up to date on what you are doing and what's new in the library.

Library Operations and Policies

- Evaluate the present circulation procedures. Are they efficient?
- Is there a shelf list and is it current?
- Is there a policy on overdue books? Is it enforced? Does the administration support it?
- Read any school district policies regarding libraries. Does your library have a written policy of its own?
- Look at any library forms on hand. Are they necessary? Could they be revised? Are there some you should have but don't?

Once you have come up with answers to these questions, the final question is, "What bugs you most?" This is probably the best place to start.

The last question the new librarians asked was, "How do you do them all?" You don't. You start at the beginning and work on one thing until you are satisfied with it. Then, you move on to the next. Unless you have a staff to direct or hordes of adult volunteers, I recommend one project at a time.

Deciding to change, rejuvenate, improve your library can have the same effect on you. Seeing students enjoying the library and making use of the materials it holds makes all the time and effort worthwhile. Maybe in a year or two when most of the library is in good shape, I'll get bored and have to find another sad library. At least that's what my principal thinks I'll do.

Postscript

Because our enrollment went up, I spent two weeks in August, without air-conditioning, moving and shifting so that part of the library could be made into a classroom. A librarian's work is never done. 🕮

Lee Diane Gordon is the librarian at Jim Bridger Junior High School in North Las Vegas, Nevada.

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Second in priority were the items on the list which required writing—the manuals, guides, and listings. Most of these were accomplished by the end of my first year. They were ready for use by the beginning of the second year. My highest priority here was the library policy manual. Our library had no objectives, no goals, no written procedures of any kind. I felt it was imperative to define exactly what we hoped to do and how we were going to do it. My principal agreed.

Third priority items were saved for my second year in the library: improve fiction and update non-fiction collections, reclassify books, weed and realphabetize card catalog. These items have been on going for the last three years, and will continue for some time. Luckily, a university student in library science realphabetized the card catalog as an independent studies project. Adding to and improving our collection, of course, depended on money.

Finding money should have been noted in each of my lists. When I took over the library, there was no money in my budget. In fact, I inherited a $700 deficit which I had to make up. I sponsored one fundraiser (selling magazine subscriptions) in my first year, and two or three every year after. We (the students and I) have managed to buy a new card catalog, a new circulation desk, new tables, a computer, bean bag chairs, paperback racks, and hundreds of books.

My last list was fourth priority, or "When I've finished the other stuff, I'll do these,"—index and catalog map drawers and picture files. In another library, these might have been placed higher on the list, but we had very little call for maps or pictures.

The situation is now under control. Each year I pick one or two large projects so that I can avoid ever having to confront the enormity of my original list again.

Our library doesn't look much like it did before. Circulation has increased 200%. Students and teachers are discovering the library has much to offer. The principal shows off the library to visitors and brags during Open House. It's nice to be appreciated.

Deciding Where to Begin

About two years ago I began getting calls from first-year librarians in our district who also had taken over libraries in need of help. Their first question was "What do you do first?" I couldn't tell them what their libraries needed most. That was something they had to decide, but I could tell them how I decided what to do first. These are the questions I asked:

Physical Appearance

Evaluate from the standpoint of someone who is visiting for the first time.

What is your first impression as you walk in the door?

Is the library comfortable and cheery?

Does anything seem to be misplaced or illogical or overly messy?

Improving the physical appearance can have the most immediate and noticeable effect because students and teachers come in just to see the changes.

The Collection

- Are the non-fiction books circulating well? Are they current? (Look at the copyright dates in the books on space travel and computers, for example).
- Are the fiction books circulating well? Do the students seem satisfied with them?
- Are the reference books current? Are there any you should have, but don't?
- Are there periodicals that have never been read? Are the students and teachers satisfied with those you have? Ask for suggestions.

Circulation and Usage

- What is the daily circulation? If the library was not in the best shape, circulation is probably low. It takes a while to break the habit of non-usage. Invite teachers in, talk to students, be positive.
- Ask for suggestions and ask for help. Don't expect miracles but accept every little bit of help and make sure the volunteer knows the effort is appreciated.
- Are the faculty and students aware of what the library has? Keep the faculty and the students up to date on what you are doing and what's new in the library.

Library Operations and Policies

- Evaluate the present circulation procedures. Are they efficient?
- Is there a shelf list and is it current?
- Is there a policy on overdue books? Is it enforced? Does the administration support it?
- Read any school district policies regarding libraries. Does your library have a written policy of its own?
- Look at any library forms on hand. Are they necessary? Could they be revised? Are there some you should have but don't?

Once you have come up with answers to these questions, the final question is, "What bugs you most?" This is probably the best place to start.

The last question the new librarians asked was, "How do you do them all?" You don't. You start at the beginning and work on one thing until you are satisfied with it. Then, you move on to the next. Unless you have a staff to direct or hordes of adult volunteers, I recommend one project at a time.

Deciding to change, rejuvenate, improve your library can have the same effect on you. Seeing students enjoying the library and making use of the materials it holds makes all the time and effort worthwhile. Maybe in a year or two when most of the library is in good shape, I'll get bored and have to find another sad library. At least that's what my principal thinks I'll do.

Postscript

Because our enrollment went up, I spent two weeks in August, without air-conditioning, moving and shifting so that part of the library could be made into a classroom. A librarian's work is never done. 🕮

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Section Two

Evaluation

Introduction

Evaluation

Evaluation takes many forms when the product being evaluated is the school library. It is difficult to separate the library from the librarian when either one is being evaluated. How the evaluation questions are phrased often determines whether the answer applies to the person or the program. For instance, the question "what number of students use the library?" can be a reflection of administrative decisions about scheduling or a reflection of the librarian's effort to make the collection accessible to all students.

Another problem that plagues evaluation of the librarian is the tendency in some districts to use a standard evaluation for teachers and librarians alike. In some cases the evaluation form is mandated by the teachers' contract. Revising the form or removing the librarian from the contractual arrangement may not be possible without negotiations.

In many situations, securing a fair and responsive evaluation form may require effort from you. In this section, several writers describe how they have taken the evaluation problem to their administrators and won evaluation with an appropriate form.

One of the first steps toward fair evaluation is agreement on a job description. The job description starts the evaluation process on level ground--both evaluator and evaluated know what is expected.

The following items are from the evaluation form used in the Ann Arbor, Michigan, Public Schools to evaluate media specialists. The evaluator has the option of responding on a scale of 1-5 or noting that the item does not apply or was not observed.

1. Does this media specialist demonstrate a command of the field?
    a. demonstrates broad knowledge of the curriculum.
    b. works with teachers and students to plan learning activities.
    c. develops and implements a continuous evaluation plan for the school media center.
    d. demonstrates ability to evaluate and select books and AV materials for the media center.
    e. facilitates use of various types of media production equipment.
    f. guides users in reading, listening and viewing.
    g. encourages literary appreciation.
    h. demonstrates ability to train and supervise clerical staff.
    i. plans the use of media budget to support instructional program.
    j. organizes materials and develops procedures to facilitate their use.

k. assumes responsibility for teaching library skills.

l. plans objectives for media program that are consistent with school and systemwide objectives.

2. Does this media specialist develop effective relationships with students?

    a. works positively with students from different backgrounds.

    b. understands, accepts and provides for individual differences.

    c. shows respect for the worth and dignity of every individual.

    d. provides guidance toward increased independence and responsibility in students.

    e. maintains consistent and developmental control.

    f. stimulates learning achievement in students.

    g. maintains in the media center a warm, comfortable atmosphere conducive to learning.

3. Does this media specialist demonstrate effective relationships with members of staff and community?

    a. works effectively with school staff, including non-certificated personnel.

    b. maintains open communication with all members of teaching staff so that supporting services can be effectively provided.

    c. works carefully with classroom teachers to improve students' learning situation.

    d. is actively involved in curriculum planning.

    e. participates in and makes individual contributions to the total school program.

    f. is able to organize in-service programs for faculty in the utilization of media, equipment and services of the media center.

    g. works effectively with parents.

    h. encourages the utilization of community resources.

4. Does this media specialist have personal qualifications that enhance the media program?

    a. evidences social sensitivity and responsibility.

    b. analyzes own strengths and weaknesses.

    c. is mature and emotionally stable.

    d. is receptive to new ideas.

    e. is dependable.

    f. has physical stamina.

    g. demonstrates initiative and creativity.

    h. demonstrates ability to organize.

    i. exercises good judgment.

    j. exhibits a sense of humor.

    k. is approachable by students and staff.

    l. is accessible to students and staff.

    m. demonstrates flexibility.

    n. displays sensitivity to feelings and values of minority groups.

o. demonstrates enthusiasm for teaching.
p. practices professional ethics.

5. Does this media specialist take responsibility for his/her own professional growth?
   a. contributes time and energy to the advancement of education.
   b. participates in professional activities.

6. If this media specialist displays exceptional qualities or is involved in special or unique activities, please comment below.

Evaluation of the library program is a special concern of the librarian. Whether the evaluation is conducted formally or informally, the results will help you plan for program improvement.

Among the features you can include in your evaluation of the library are such items as these:

- circulation
- class use
- library-sponsored events
- regional, state and national awards.

You might also evaluate the library program and your performance by the accomplishment of goals and objectives.

Anitra Gordon

For Further Reading

Bernice L. Yesner and Hilda L. Jay, *The School Administrator's Guide to Evaluating Library Media Programs*. Library Professional Publications, Shoe String Press. 1987, 244pp.

Evaluating Librarians: Aren't We Different From Teachers?

By Susan H. Williamson

How does a librarian evaluate others when she's part of an evaluation team? Susan Williamson tells us how she approaches the task. She also offers some hints to administrators.

The first time I served on an evaluation team, I was employed as a junior high reading teacher. I was asked to evaluate the library and the reading program at a nearby high school. From the start, evaluating the reading program seemed manageable, but the prospect of evaluating a school library seemed so much more difficult. Although I had taught both reading and English at the secondary level, my professional library experience had been in an elementary school and a public library.

By the time I served on a second evaluation team (about six months later), I was employed as a high school librarian. On this second team, I again evaluated a high school library and was also one of three people evaluating the English program. While I faced the second evaluation with the confidence generated by experience as a librarian, I still found the task of evaluating a library more difficult than the task of evaluating a curriculum area.

The evaluations I had experienced as a school librarian did not prepare me to serve as a library evaluator. When I was an elementary librarian, I spent about half of my time teaching scheduled classes and was observed and evaluated during instruction just like any other classroom teacher. In my present position, I teach a graded library skills course to freshmen. Although I teach this course only five out of 40 periods a week, the official evaluation consists of one observation period during one scheduled class. The principal uses the form that is used to evaluate all teachers in the building. As was also true of my employment as an elementary librarian, the principal informally evaluates most other aspects of job performance, but this is not part of the evaluation that appears in the district file.

Despite my satisfaction with the evaluations I have received while employed as a school librarian, I find myself questioning the validity of the criteria that are often used to evaluate school librarians.

I would like to share my experience on an outside evaluation team because I believe that the kind of evaluation the team performed is a good example of what a library evaluation should entail.

In a meeting prior to the evaluation, each team member received his assignments and became familiar with both the evaluation process and background information provided by the school district. The teams were composed of both experienced and inexperienced evaluators and each person was assigned to two evaluation areas. (The number of evaluators on a team depended on the size of the district staff.) Orientation included oral presentations by the leader of the evaluation team and school district officials and distribution of an evaluation manual and relevant curriculum guides and handbooks.

While the evaluation team visited each school for three days, the third day was consumed by report writing and discussing findings with district personnel. The final written report was presented to the district at a later date. That left only two days to learn all I could about the library and I needed to spend time on my curriculum area evaluation as well!

Instruction

Both schools I visited had scheduled library classes. Observation of those classes was the easy part of my job because I had been evaluated in this manner in the past. Prior to observing an actual class in session, I read the state guidelines and examined the district's planned course of study. I also interviewed each librarian

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about the course in general, grading standards, assignments, teaching methods, and student achievement.

In addition to observing group instruction, I attempted to spend some time just watching the librarians interact with students on an informal basis. While I only had limited time to spend in the library, I was able to get a feel for the quality of individual instruction quite rapidly.

Collection

Acquisition and collection management are two areas that should be addressed in any librarian's evaluation and often are not. In order to evaluate each library's collection, I browsed the shelves by Dewey category to get a feel for what was included in the collection. I looked for current books that would support both the curriculum and recreational reading. I also informally interviewed teachers from a variety of curriculum areas to discover whether the library met their informational needs and their students' needs. In addition, I talked to students in the library.

Because I was an outsider, it took some time to gather information from teachers and students. A building administrator could easily investigate how well the library meets users' needs or could have the librarian gather this information by surveying faculty and students.

A variety of factors influence selection, including budget, curriculum, patrons' requests, district goals, and administrators' priorities. All of these factors, and any other relevant influences, need to be considered when attempting to evaluate a librarian's performance in collection development. Again, I had to uncover this information because I was an outsider, but a building administrator is probably already cognizant of many of these factors or could easily investigate them.

In one of the libraries I evaluated, the librarian had only been in her position for a short time. Thus, the collection did not reflect her selection. However, through interviewing I discovered that she had recently weeded the collection and had already formulated a sound plan for on-going collection development. Planning for the future in a systematic way is an important part of our job that should be documented. Librarians need to communicate their plans, preferably in writing, and share them with administrators. Again, this could easily be incorporated into any evaluation model devised by a school district.

Access and Use

Selecting a collection is only a beginning: Facilitating and promoting the collection's use is also part of the librarian's responsibility. Of course, I checked to see that the collection was usable. Was the card catalog in order? Was shelf reading attempted on a regular basis? Did students and faculty have ready access to the library? Was the library environment conducive for research? Did the collection have a variety of media and was the media stored in a way that promoted use? What were the circulation procedures and were these procedures facilitating the best use of available resources? Did the librarian attempt to encourage nonusers (both students and faculty) to use the library? Was the librarian visible and did he promote his role as an educational consultant?

Administrators could easily glean most of this information by observing in the library when classes were not in session, by talking with the librarian, by using the library, and by talking with faculty and students. In addition, librarians could document their activities by keeping relevant statistics and writing annual or semi-annual reports, which could be incorporated into the evaluation process.

Professional Growth

The field of librarianship is undergoing rapid change as new technology is introduced. I needed to evaluate each librarian's commitment to professional growth and his willingness to become involved with changing technology. Interviews tended to be my main source of information. I asked the librarians about their involvement in state-funded programs, their membership in professional organizations, and even their reading of professional journals. Most administrators will find this kind of information easy to obtain if they are not already cognizant of it.

Librarians still have an image problem. Many of our fellow educators, including some administrators, do not really understand what we do and perhaps more important, what else we are capable of doing. Because I am a certified librarian who has attempted to keep current with new trends and developments, I found that I had the background to evaluate the libraries I visited. Some administrators may not have the background to easily assess some of the more technical aspects of a librarian's performance. Inservice training of administrators by a qualified consultant could easily remedy this problem.

Perhaps if librarians, administrators and school board members jointly devised an evaluation model for librarians, both administrators and librarians would feel comfortable with the evaluation model. Allowing ourselves to be evaluated based only on our instructional abilities denies the importance of all our other functions. We need to publicize what we do and to encourage school districts to adopt unique evaluation procedures for school librarians.

2.6

Performance-Based Evaluation: The Missouri Model

By Shirley D. Ross and Marge Hagerty

Librarians in Missouri have designed an evaluation document that is already winning plaudits from the profession. The authors played important roles in making this document a reality.

"This is so much better! I always resented being evaluated as a classroom teacher when my job was so much more varied and different." This was a typical response from Missouri school librarians to a new evaluation form developed by and for the profession.

Conversion to the new system has been remarkably rapid. The state department of education mailed the model document to all districts in December 1985. As of April 1987, the document had been used in over half of the librarian evaluations conducted in the school year.

The Missouri Model, as it has come to be called by other state associations, was developed by committees of the state department of education and the Missouri Association of School Librarians (MASL). The first action was a meeting of the state commissioner of education and a task force of MASL to discuss the need for improved state supervision of school librarians. Missouri had no state director of library media services and librarians had become increasingly disturbed by the fact that most were being evaluated by forms developed for classroom teachers.

A performance-based evaluation document had recently been approved for classroom teachers. The state officials and MASL members agreed that a similar document should be developed for media specialists. A member of the MASL was asked to appoint a committee and create a plan of research and action.

A "Committee by Mail" of 30 media specialists was invited to participate in developing the document while a smaller group coordinated research and wrote the evaluation form.

The committee studied samples of evaluation forms currently being used in school districts in Missouri and other states. (It became apparent that librarians in other states were no nearer than Missouri librarians to having acceptable documents, but the need for them was generally admitted.)

Excerpts from the ten most usable documents were sent to the 30 members of the large committee for their comments. (The committee represented all district sizes, geographic sectors and grade levels.) The coordinating group then met for long hours of study and wrote a rough draft. The four general performance areas used in the teachers' evaluation document were retained, but the criteria and descriptors were changed to reflect librarianship.

The draft, sent to members of the state department committees and the association, was approved as written with almost no changes.

Along with the criteria and descriptors (see boxed copy), the model includes a pre-observation worksheet, a formative observation form, a job target sheet, and a summative report form.

The *pre-observation worksheet* is designed to give the evaluator the goals of the library program early in the school year before observations are made. At that time, the expected performance levels can be determined. The evaluator records information from informal and formal observations over several months on the *formative observation form. Job target sheets* allow the evaluator to note needed improvements in performance.

The *summative evaluation form* uses the information obtained during the formative evaluation phase. It lists the four major performance areas and the specific criteria for the areas. On the summative evaluation form, the librarian is rated by one of four performance levels for each criterion: two of the levels are below expected performance, one is at expected performance, and one is above expectations.

The completed document and the report forms were mailed to each district superintendent by the commissioner of education. The MASL took an active part in publicizing the evaluation document. Many districts adopted the model. Others adapted it to their own circumstances. (After the document was presented to other groups and at sessions of the

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Minneapolis meeting of the American Association of School Librarians, a large number of requests for the document have come from many states and foreign countries.)

A year after the document was distributed, the original MASL committee surveyed districts for their reactions. The results of the survey were eagerly awaited. Some of the responses, however, revealed unexpected attitudes toward the evaluation document. One librarian wrote, "I like it, but my principal says it takes too long." Another reported that she had been told to complete the form herself and it would be compared to one filled out by the evaluator. Similar comments indicate that there is still a need to help evaluators feel comfortable with this new document.

Other responses showed the advantages of the new performance-based evaluation. "It gave me an opportunity to discuss my position in terms relevant to my activities and performance," a librarian from a large school stated. Another commented, "...my principal spent more time in the library than before and has a much better idea of what I do."

After more than a year of access to an approved performance-based evaluation form, it appears there is still much ground to cover before all librarians are evaluated equally. Some positive results, however, are clear:

- Superintendents and principals have a much clearer understanding of the programs and services administered by school librarians.
- Personnel in the state department of education have more information about what occurs in school libraries over the state.
- Evaluators have a document that takes into consideration all the functions of the school librarian.
- The document sets high standards for school librarians and encourages high performance.
- The document emphasizes the critical role of information retrieval in the curriculum.
- The existence of the document has given librarians recognition as a valuable part of the school community.

Performance-Based Evaluation for Librarians — Evaluation Criteria with Descriptors

I. Management and Administration of the Library Media Center

A. Recognizes the critical role of information retrieval in the future of education..

1. Makes long-range plans which guide the development of the library media center.
2. Encourages the use of new technologies.

B. Establishes and maintains an environment in which students and staff can work at productive levels.

1. Develops and implements policies and procedures for the operation of the library media center.
2. Uses initiative to promote the flexible use of the library media center by individuals, small groups and large groups for research, browsing, recreational reading, viewing or listening.
3. Maintains the library media center in a functional, attractive and orderly environment conducive to student learning.
4. Arranges and uses space and facilities in the library media center to support the objectives of the instructional program, providing areas for various types of activities.
5. Communicates health and safety needs of the library media center to the proper authorities.
6. Assumes responsibility for proper use and care of library media center facilities, materials and equipment.

C. Manages student behavior in a constructive manner.

1. Promotes appropriate learner behavior.
2. Encourages student self-direction and responsibility for learning; maintains a productive balance between freedom and control.
3. Exercises consistency in discipline policies.
4. Corrects disruptive behavior constructively.

D. Demonstrates competency in selection, acquisition, circulation and maintenance of materials and equipment.

1. Uses a district-approved selection policy based on state guidelines.
2. Selects materials and equipment, which support the curriculum and promote the school's educational philosophy.
3. Uses approved business procedures for ordering and receiving materials and equipment.
4. Classifies, catalogs, processes and organizes for circulation the educational media and equipment according to professional standards established by the American Association of School Librarians, state and local sources.
5. Uses clearly stated circulation procedures.
6. Informs staff and students of new materials and equipment.
7. Establishes and follows procedures for maintenance and repair of media equipment.
8. Periodically weeds and re-evaluates the collection to assure a current, attractive and well-balanced collection.
9. Assists in production of materials as feasible.

E. Prepares statistical records and reports needed to administer the library media center.

1. Maintains a current inventory of holdings to assure accurate records.
2. Prepares and submits to administrators such reports as are needed to promote short- and long-term goals of the library media center.
3. Prepares and submits reports to other officials as requested.

F. Trains and supervises library media center personnel to perform duties efficiently.

1. Trains and supervises clerks, aides, student assistants and/or adult volunteers in clerical tasks.
2. Trains and supervises library media center personnel to circulate materials and equipment.
3. Trains and supervises library media center personnel to assist students and staff in the use of the library media center.

G. Administers budgets according to needs and objectives of the library media center within administrative guidelines.

1. Submits budget proposals based on needs and objectives of the library media center.
2. Plans expenditures of allocated funds to meet short- and long-term goals.
3. Keeps accurate records of all disbursements for the library media center.

H. Evaluates library media center programs, services, facilities and materials to assure optimum use.

1. Evaluates programs, services, facilities and materials informally and formally on a continuous basis, identifying strengths and weaknesses.
2. Provides periodically for evaluation by faculty and students.
3. Develops plans for making changes based on evaluations.

I. Uses time effectively, efficiently and professionally.

1. Prioritizes demands on time to provide maximum support of library media center programs and services.
2. Streamlines or eliminates time-consuming or nonessential routines when possible, without lowering the quality of programs and services.

II. Instructional Process

A. Exercises leadership and serves

as a catalyst in the instructional program.

1. Serves as instructional resource consultant and media specialist to teachers and students.
2. Uses an appropriate variety of media and teaching techniques in instructional situations.
3. Provides leadership in using newer technologies for instruction.
4. Provides inservice training and library media center orientation as needed.
5. Plans and/or participates in special projects or proposals.
6. Serves on committees involved with designing learning experiences for students, curriculum revision or textbook adoption.
7. Administers resource sharing, interlibrary loan and/or networking activities.

B. Plans and implements the library media center program of library media skills.

1. Considers long-range objectives when planning instruction appropriate to subject and grade levels.
2. Develops sequential, short-range objectives which facilitate progress toward defined long-range objectives.
3. Demonstrates knowledge of the general curriculum and observes recommended steps of teaching when in formal instructional situations.
4. Plans with teachers to identify and implement the library media center skills curriculum within the classroom curriculum.
5. Continually instructs students and staff, individually or in groups, in the use of the library media center media and equipment.
6. Encourages independent use of the facility, collection and equipment by students and staff
7. Guides students and staff in selecting appropriate media from a wide range of learning alternatives.
8. Guides and supervises students and staff in research activities and in the use of reference materials.
9. Communicates effectively with students and staff.

C. Promotes the development of reading skills and reading appreciation.

1. Conveys enthusiasm for books and reading.
2. Develops activities and/or provides individual guidance to motivate reading.

D. Supports classroom teachers in their instructional units.

1. Provides a wide variety of resources and supplementary materials.
2. Assists in choosing and collecting appropriate materials.
3. Cooperatively plans and teaches content appropriate to library media center objectives.
4. Cooperates with teachers in designing and implementing a functional study skills program.

E. Provides resources for professional growth of faculty and staff.

1. Identifies and encourages use of materials from the library media center and professional library.
2. Informs staff of new materials, equipment and research in which they have special interest.
3. Suggests resources outside of the library media center collections.

III. Interpersonal Relationships

A. Demonstrates positive interpersonal relations with students.

1. Interacts with individual students in a mutually respectful and friendly manner.
2. Strives to be an available personal resource for all students.
3. Protects each user's right to privacy and confidentiality in library media center use.
4. Demonstrates understanding and acceptance of different views and values.
5. Gives constructive criticism and praise when appropriate.

B. Demonstrates positive interpersonal relations with educational staff.

1. Initiates interaction with colleagues in planning instructional activities for students.
2. Shares ideas and methods with other teachers and staff.
3. Makes appropriate use of support staff services.
4. Works cooperatively with the school's administration to implement policies and regulations for which the school is responsible.
5. Informs administrators and/or appropriate personnel of school-related matters.

C. Demonstrates positive interpersonal relations with parents/patrons.

1. Provides a climate which encourages communication between the library media center and parents or patrons.
2. Cooperates with parents in the best interests of students.
3. Supports and participates in parent- teacher activities.
4. Promotes patron involvement with the library media center.
5. Handles complaints and/or challenged materials in a firm but friendly manner.
6. Identifies community resource persons who may serve to bring the community into the educational process.

IV. Professional Responsibilities

A. Participates in professional growth activities.

1. Keeps abreast of developments in library science and issues related to teaching.
2. Demonstrates commitment by participating in professional activities (e.g., professional organizations, coursework, workshops, conferences).
3. Takes advantage of opportunities to learn from colleagues, students, parents, and the community.

B. Follows the policies and procedures of the school district.

1. Strives to stay informed about policies and regulations applicable to his/her position.
2. Selects appropriate channels for resolving concerns/problems.

C. Demonstrates a sense of professional responsibility.

1. Completes duties promptly, dependably and accurately in accordance with established job description.
2. Demonstrates a responsible attitude for student management throughout the entire building.

—Missouri Department of Elementary & Secondary Education

2.10

Developing an Evaluation Form

From First Draft to First Use—and Beyond

By Marie R. Sivak and Fred C. Pfister

Why develop your own evaluation form? As many of us know, the forms used for evaluating teachers have only limited use for a librarian. Our jobs involve many duties that classroom teachers never perform, and they in turn face certain challenges from which we are comparatively free. But how does one develop a form specific to librarians?

Fred Pfister has been a consultant for six Florida school districts as they have developed evaluation forms for librarians. In each district, the librarians, principals, and district staff developed a form that the school board eventually approved and adopted. The following notes come from this experience.

- Someone must provide the impetus. This has usually been the district library supervisor, but in one district a building-level librarian took the idea to the district library association, whose members gave unanimous support. The supervisor then agreed to take on the project.
- Obtain support for the change. The unanimous backing of the librarians in the example just given is exceptional. Anyone trying to introduce a new evaluation form should first approach people who can be expected to support the change, people who would not be threatened by a more systematic appraisal of their performance. The district personnel administrator and the building principals should also support the change. Keep them informed. Where union agreements are in effect, review them to see whether involvement of the union is necessary.
- Set a district-wide schedule—otherwise, schools generally take too much time. One school year is long enough to organize a development committee, prepare drafts for reaction, rewrite, obtain review by the district personnel officer, and submit the proposal to the school board.
- Development committees generally have six to ten members from elementary and secondary libraries, one or two members from the district library staff, and sometimes an outside consultant. The committee's task is to propose a 20- to 30-item performance evaluation based on existing job descriptions.
- Send initial drafts of committee work to every librarian in the district for comment. Librarians in turn should forward copies to their principals. Two or three rounds of draft, review, and rewrite are necessary. The district personnel officer should review second drafts for compliance with district policies.
- Explain the proposed form to the principals. Some will have read a draft earlier in the process, but a principal's understanding should not be taken for granted. Even a supportive principal is apt to need clarifications.
- The next step is to get formal approval by the board of education for the new appraisal form.
- The last step, really a continuing practice, is for the district librarian to monitor the appraisal procedure. He or she must watch both principals' (especially new ones') understanding and changes to the form.

In Illinois, where review of librarians is covered in administrators' training under Evaluation of Ancillary Personnel, Marie Sivak worked with the state library advisory council to develop a list of the components that make up a librarian's job. The list is arranged by function, thus: administration; communication; instruction; organization; production; professional development; reference; selection. It is meant to be used like the one in Florida. The evaluator and the librarian decide whether they both can accept the current job description. If not, using the list of job components, the two can revise the description on which the librarian is evaluated. This procedure helps ground the evaluation in professional, rather than emotional, criteria.

But does it work? One new librarian's reaction is typical of those who've used the new procedure: "That list is a godsend to me. I go back to it every once in a while to review what I am supposed to be doing. It really helps me keep track of things."

Marie R. Sivak is State School Library Media Supervisor, Illinois State Board of Education, in Springfield, Illinois. Fred C. Pfister is a professor in the School of Library and Information Science, University of South Florida.

The Principal & the Media Specialist—Working Together in Evaluation for a Common Goal

By Helen R. Adams & James Krems

Working as a team, a librarian and a principal devised a process that meets the need of both for communication, professional growth, and evaluation.

How can an evaluation tool designed for classroom teachers be adapted to the evaluation of librarians, guidance counselors or the middle management staff? This was a question that concerned the principal of our high school six years ago. His concern was prompted by his belief that professionals who work outside the classroom deserve evaluation of their performance for the sake of both morale and professional growth.

Believing that we could develop an acceptable evaluation process together, the principal and I began by studying evaluation forms used by other districts. Our intent was to select the best ideas from a variety of sources and tailor them to our situation. (The state education agency sent us several forms and suggested that we use my job description and the library's program objectives as the basis for evaluation.)

After the principal compiled a list of evaluation categories and I added competencies that I considered important, we met to discuss each listed item and the best method of observation. The principal designed the evaluation form (see next page).

The form divides competency criteria into four categories:

- professional competencies
- personal characteristics
- operation of the library program
- policies and planning.

Skills are listed for each competency. Rather than requiring a rating for each competency, the form provided space for comments within

The Principal's View of Evaluation

By James Krems

A considerable amount of professional literature and and a number of forms and procedures are available on evaluation of teachers. Some forms are subjective, others objective. There seems to be as many evaluation methods as there are school districts. None is perfect. If one form were perfect, the proliferation of information on evaluation would not continue.

Usually some type of standard form can be used to evaluate classroom teachers. As a school principal, I have been concerned about the tools used to evaluate school professionals who are not classroom teachers. The ways in which such professionals meet specific requirements of their jobs are often difficult to observe.

Yet, evaluation must be done, not only because the master contract requires it but also because the nonclassroom professional deserve evaluation of his performance.

Evaluation can give the media specialist an opportunity to know how his work is viewed. The process also provides the principal with more information about what the media specialist is doing and how this fits into the total school program.

Evaluation is another channel of communication between the principal and the media specialist. Finally, a good evaluation process can result in the defusing of potentially threatening situations and make the principal and media specialist allies, rather than adversaries, in the pursuit of media program goals.

James Krems is principal of Rosholt Middle School and Rosholt High School.

each major category. The final rating of performance was made on the basis of *total* job performance rather than on individual skills.

Because teachers are evaluated twice a year in our school, the librarian is also evaluated in mid-October and in late January. A combination of evaluation methods is used: personal interview, informal observation by the principal, reactions of staff to media services, and review of semester reports prepared by the librarian.

Included in the informal observations are: the media specialist's work with students in the library, students' comments, and the media specialist's participation in extracurricular events or community projects. Collectively, such observations provide one basis for evaluation.

Reactions of the school staff to media services, expressed in both formal and informal comments, provide yet another indicator of the media specialist's value to the total educational program.

I had been writing quarterly reports to the administration before the formal evaluation process was developed. These reports included objective information and statistics on materials selection and distribution, use of the library by students and teachers, audiovisual services, and so forth. Preparing these reports gave me an opportunity to reflect on progress and consider future plans.

For purposes of formal evaluation, the first semester report covered the same broad categories of information as the quarterly reports. The second semester report related progress toward meeting goals. Copies of both reports were placed in my personnel file and sent to administrators.

The new evaluation process was

Media Specialist Observation/Evaluation Form

ROSHOLT (WISCONSIN) PUBLIC SCHOOLS

The media specialist performs the following skills in _______________ manner.
(a) unsatisfactory **(b) satisfactory** **(c) commendable manner**

COMPETENCY CRITERIA

EVALUATOR'S COMMENTS

Professional Competencies

A. Selection and acquisition of media and equipment.
B. Organization and circulation of media and equipment.
C. Management of resources—staff, materials, money.
D. Consultation with teachers and administration.
E. Production of media.
F. Participation in professional opportunities/organizations.
G. Supervision of adult staff.
H. Instruction and supervision of student aides.
I. Instruction of groups in library skills.
J. Assisting students and staff with research and location of library materals.
K. Active leadership of or participation in curriculum and other committees.

Personal Characteristics

A. Personality, dress, initiative, attendance record.
B. Rapport with teachers, students, support staff, and administration.

Operation of the Media Program

A. Organization.
B. Access/usage.
C. Atmosphere (attractive, friendly, neat).
D. Communication with staff, students, and administration.
E. Time management.
F. Inventory/Control of equipment.

Policies and Planning

A. Formulation of and adherence to policies relating to media programs.
B. Development and application of short- and long-range plans for media program.

Methods of Observation Used

1. Semester reports from media specialist.
2. Casual perceptions of media services, observed indirectly and directly by evaluator, or gained by solicitng reactions of staff to media services.

This document was prepared by ________________________________ Date ____________

This document was reviewed by ________________________________ Date ____________

The media specialist shall be entitled to a conference concerning his/her performance as evaluated above. The media specialist shall retain the original, and the principal and district office shall each retain a copy of this document.

tested for the first time in December 1982. The principal and I made a one-hour appointment to complete the evaluation. In preparation I made notes on each category of the evaluation form. We met in my office for the personal interview. The result was a lively exchange of ideas.

Later the principal completed the form in his office and sent three copies to me. I read and signed the original and returned the duplicates to him. One copy is given to the district superintendent.

This evaluation procedure has been in use since 1983 and has been mutually satisfactory. The principal finds that the process satisfies his need to evaluate the unique duties of the media specialist's position. The media specialist's work is observed and there is a process for getting suggestions that can lead to professional growth. The personal interview provides an opportunity for immediate feedback and lessens the possibility of misunderstanding. The benefits of the evaluation process combine to make the principal and the media specialist allies in improving the district's media program.

Adapted with permission from "Evaluating the Media Specialist: Working Together for a Common Goal" by Helen R. Adams and James F. Krems. Wisconsin Library Bulletin. *volume 79, number 1 (Spring 1984), pp. 12–14.*

Helen Adams is the audiovisual director for the Rosholt Public Schools in Rosholt, Wisconsin. She is the author of School Media Policy Development: A Practical Process for Small Districts *(Libraries Unlimited, 1987), reviewed in the March/April 1987 issue.*

Notes

Selecting Evaluation Criteria

By Carol Mann

Among the many things a librarian does, what's important to the principal? A librarian-graduate student asked principals and librarians to rank job competencies.

The problem with evaluating a librarian according to a teacher's job description is obvious: A large portion of the librarian's job remains uninvestigated. While one can hope that all librarians perform above expectations, finding any part of a librarian's performance that requires attention could only benefit a school. But what aspects of the librarian's complex job are appropriate for evaluation—especially by a person not certified in library work, as is the case with many administrators?

The question required research. I sought to identify the most important professional responsibilities of school librarians in Texas. Several sources identified the three groups I surveyed (librarians, district library supervisors, principals) as those most likely to be members of evaluation teams. I asked all three groups how important were the state's 41 competencies for Learning Resources Specialists (the current certification for librarians) and six microcomputer competencies.

Listed in descending order below are 11 tasks from the state competency statements that were rated high in importance by all three groups. The groups also agreed on the relative value, for evaluating librarians, of each competency.

The librarian

(1) teaches library skills to students and faculty,

(2) develops policies for and administers circulation, scheduling and maintenance,

(3) writes and implements objectives, plans, and policies for the library,

(4) evaluates the library services,

(5) keeps records and makes reports,

(6) helps develop instructional programs,

(7) provides bibliographic services,

(8) develops and keeps to a budget,

(9) develops policies and procedures for selection of materials,

(10) acquires new materials and equipment, according to policy.

(11) oversees storage and retrieval.

The following also ranked high overall, but the three groups did not agree on the level of importance:

- keeping a balanced collection that serves the school (Principals rated this significantly lower than the others did.)
- providing reference services and materials (Principals and library supervisors disagreed most on this; principals rated it lower.)
- implementing policies and procedures for circulation (Principals rated this competency lower than librarians did.)
- facilitating the evaluation and selection process (This competency was rated significantly less important by principals than by librarians.)
- organizing the collection according to an accepted classification system, making access to materials easy (Library supervisors rated this significantly higher than other groups.)
- planning facilities for optimum access to materials and equipment (Library supervisors rated this competency significantly less important than other groups rated it.)
- helping develop the viewing, listening, reading and responding skills of students and teachers (Library supervisors rated this significantly higher than other groups rated it.)
- publicizing the availability of materials, equipment and production techniques (Library supervisors rated this significantly higher than other groups did.)

The study also revealed activities the three groups agreed were not important for evaluating librarians. Those included identifying problems for study and conducting research, designing instructional materials, and preparing grant proposals. While all of the practicing librarians were certified in audiovisual production, few considered this competence important. No microcomputer duties even approached the upper portion of the importance list (but they are not now official state certification competencies).

In summary, most people associated with the appraisal of school librarians employ traditional criteria in deciding which tasks are significant. Librarians themselves see instructional and bibliographic tasks as most significant, and no group placed great importance on instructional design, media production or new technologies. It is left for other researchers to discover whether these choices reveal the groups' perception of what job functions are appropriate for librarians or whether the job itself, for whatever reason, is limited to only one facet of the librarian's broad training. 🕮

Carol Mann is the librarian at Poteet High School in Mesquite, Texas. After teaching in a high school for four years, Carol decided to seek degrees in educational technology and library science. She expects to receive her doctorate this year.

Evaluation Supplement: Adding a Form Just for Librarians

By Bobbye Sylva

All the librarians in a school system worked together to produce a supplement to the teachers' evaluation form. It picks up where the teachers' form leaves off.

As the library coordinator for the school district, I began the process of developing an evaluation form two years before the final version was put into use. The starting point was a series of meetings with the 10 full-time librarians in the elementary and secondary schools. We agreed that a library-specific form should result in a more accurate evaluation and would draw attention to the wide range of tasks we perform in addition to teaching. We also felt our performance would improve if our responsibilities were clearly identified and rated during the evaluation process.

The guidance counselors in our district had already developed a separate form, which was used as a supplement to the teacher evaluation form. According to district policy, principals were required to use the adopted teacher evaluation form for all employees on a teaching contract, including those in non-teaching positions such as counselors and librarians.

We finished the first draft of our form in January 1986. It was organized around five job divisions identified in the state's minimum standards as "dimensions" of library service: administrative, curricular, instructional, informational and technical. We added a sixth: special activities.

From the job description used in our district, we listed the responsibilities of librarians that were not covered in the teacher evaluation and classified them under the six divisions.

The directors of curriculum and the elementary and secondary principals reviewed the first draft. The most significant change was the addition of definitions for all terms that were not used in the teacher evaluation. This was seen as an aid to principals who would be encountering unfamiliar terms.

The superintendent submitted the revised draft to the school board and to the president of the teachers' association, as required by the master contract. Additional changes were required. Much to my regret, we lost the information division. However, the responsibilities listed under that heading were placed under other headings or deemed to be adequately covered by the teacher evaluation form. A few other changes were made in the interest of conciseness.

The school board approved the supplemental form, and it was put to use in the 1988-89 school year. (See boxed copy.) Although it underwent many changes during the approval process, the form is quite close to the librarians' original draft.

Since the evaluation form was adopted, I have seen some changes in most of our 14 school libraries. For example, many principals have been asking librarians for professional services that were seldom requested previously. After using the form, one principal noted that, for the first time, he felt he was truly evaluating the performance of librarians. Another liked the fact that she was able to pinpoint specific strengths as well as skills needing improvement.

Bobbye Sylva is the Library Media Coordinator, K-12, and the High School Librarian in the Northwest Local School District in Cincinnati, Ohio.

Supplemental Evaluation Form

Name ____________ School ____________

Number of Years of Library Experience ________

Responsibilities	Low 1	2	3	High 4	5	Not Applicable
ADMINISTRATIVE						
A. Budgeting						
B. Accessibility of materials						
C. Appearance of facility						
D. Public relations						
E. Staff employees						
CURRICULAR						
A. Balanced collection						
B. Consultant						
INSTRUCTIONAL						
A. Independent guidance						
B. Utilization of materials						
TECHNICAL						
A. Processing materials						
B. Collection management						
C. Inventory control						
SPECIAL ACTIVITIES						
A. ____________						
B. ____________						
C. ____________						

Evaluator's comments on very high or very low ratings and on responsibilities not oberved. ____________

____

Librarian's comments. ____________

____

____

____

____

Signatures show that a conference has been held and the librarian has seen, although not necessarily approved, this report and discussed the items with the evaluator.

Evaluatee ____________ Date ________

Evaluator ____________ Date ________

Reviewed by ____________ Date ________

Definitions for Supplemental Evaluation Form

ADMINISTRATIVE

Budgeting

1. Keeps accurate records.
2. Appropriates for library account.
3. Solicits ideas from faculty for audiovisual purchases and printed material.
4. Maintains active file of potential purchases.
5. Secures best prices for materials.
6. Purchases material in support of graded courses of study with priority to subject areas undergoing curriculum revision.
7. Reserves sufficient funds for emergencies.

Accessibility of Materials

1. Provides access to center throughout the day.
2. Opens center to classes and to independent users.

Appearance of Facility

1. Keeps collections in proper order.
2. Changes displays regularly.
3. Identifies Dewey classifications and other collections with legible signs.

Public Relations

Keeps faculty and students informed about programs through:

1. Newsletters.
2. Announcements on the PA system and at faculty meetings.
3. Attendance at department meetings.
4. Bibliographies of new materials.
5. Orientation of new teachers and students.
6. Reminders to faculty of special collections.
7. Introductions to new library programs and services.

Staff Employees

1. Provides leadership and assistance for clerical aides and student employees.
2. Assists in the evaluation of clerical employees.

CURRICULAR

Balanced Collection

1. Reflects current curriculum
2. Provides a balance of materials for students' reading interests and for new district programs.
3. Includes current reference books.
4. Follows established district procedures for removal of obsolete material.

Consultant

1. Provides information on supplemental print and nonprint materials to support objectives for courses of study.
2. Provides assistance to staff for specific assignments.
3. Plans units for library skills instruction.
4. Serves on building and district committees when requested.

INSTRUCTIONAL

Independent guidance

1. Provides space for students in study halls and assists them and other students needing help.
2. Guides student volunteers in educational pursuits.
3. Provides training in the use of media.

Utilization of Materials

1. Becomes involved in reading motivation through book displays, booktalks, room collections, special promotions, and communications.
2. Displays instructional aids.

TECHNICAL

Processing Materials

1. Prepares new materials.
2. Makes new material available in a timely manner.

Collection Management

1. Circulates and retrieves materials.
2. Provides open access to all materials.

Inventory Control

1. Follows library closing dates as approved by the administration.
2. Recruits volunteers.
3. Conducts annual inventory of books and other materials.
4. Provides statistical information for principal's annual reports.

SPECIAL ACTIVITIES

Examples: Right-to-Read Week, National Library Week, book fairs, award programs, volunteer programs. 📖

SCHOOL LIBRARY MEDIA JOB COMPONENTS

(A Suggested List)

The following list of job components has been compiled as a composite job description by the Media and Library Advisory Council composed of persons representing K-12 and higher education and is offered as tasks that may be performed by school library media specialists. No one staff person would be expected to perform all the job functions. District or school goals and resources should be considered when developing job descriptions.

ADMINISTRATION/MANAGEMENT

Supervises personnel assigned to library media center.

Evaluates personnel assigned to library media center.

Establishes library media center policy and goals consistent with school philosophy.

Develops, justifies and maintains library media center budget.

Maintains accurate up-to-date records.

Assists in grant writing and applications for state/federal/special funding.

Makes provisions for special needs students.

Prepares procedural guidelines/handbook.

Provides for an on-going inventory of materials and equipment.

Evaluates program on a continuous basis.

Conducts needs assessment.

Prepares a schedule for repair and replacement of equipment.

Develops policy for scheduling circulation and utilization of equipment and print and non-print materials.

Participates in the planning of library media center facilities which will support the objectives of the school's media program.

Develops educational objectives of the library media programs which support the educational goals of the District/School.

Prepares annual reports.

COMMUNICATION

Attends faculty and curriculum committee meetings.

Makes presentations at staff meetings.

Develops public relations program through bulletin boards, displays, student newspapers, staff news, parent newsletters and local newspapers.

Provides a newsletter or list of new titles to the faculty on a regular basis.

Develops and maintains a working relationship with community librarians, teaching faculty, staff, colleagues and students.

INSTRUCTION

Promotes appreciation of literature.

Provides motivation and guidance in reading, viewing and listening.

Provides library media center orientation for new students and teachers.

Provides developmental library media skills using a scope and sequence guide (in cooperation with classroom teachers).

Plans and conducts staff development activities which encourage the use of media in instruction.

Fosters an inviting, attractive, friendly, neat atmosphere which encourages productive and responsible student behavior.

Provides individual instruction in the use of indexes and catalogs as needed.

ORGANIZATION

Catalogs and classifies both print and non-print materials.

Use Dewey Decimal System or other standard classification scheme.

Develops full bibliographic information using standard cataloging procedures.

Maintains complete and accurate records of library media center holdings.

Maintains appropriate records of library media center activities.

Coordinates student use of the library media center during the school day with school policy and procedures.

PRODUCTION

Applies criteria concerning the desirability of locally produced media as opposed to commercially produced materials.

Provides for the design and production of materials using the media equipment unique to the library media center (which typically includes, but are not limited to, audio tapes and cassettes, video tapes and posters, transparencies, slides, etc.).

PROFESSIONAL DEVELOPMENT

Keeps professionally and educationally informed by such activities as:

1. attending local, state, regional, national conferences and workshops,
2. reading professional literature,
3. participating in professional organizations, or
4. continuing education pursuits through appropriate formal coursework.

Maintains liaison with other types of libraries, other schools and the community.

REFERENCE

Provides reference assistance to students and teachers.

Identifies and utilizes reference resources outside the school for students and staff.

Prepares and distributes specialized bibliographies.

Maintains a basic up-to-date reference collection.

SELECTION

Uses local school board approved selection policy to maintain collection (includes repair, replacement and rebinding.)

Uses standard selection resources.

Weeds, evaluates and inventories collection on a regular basis.

Selects and maintains a collection of materials which reflect instructional and recreational needs of the students.

Provides collection of professional materials as needed.

February, 1987

***Developed by the Illinois Media Library Council, an advisory group to the Illinois State Department of Education.

Job Description and Appraisal

By Jo Anne Dilworth Collins

To develop this evaluation tool, I surveyed 25 librarians (11 in my district and 14 outside the district) for copies of their job descriptions, job qualifications, and list of activities performed. The responses were used to prepare the job description below, on which the evaluation form was based.

This form was especially designed for secondary school positions. It was also designed to give librarians an opportunity to promote their position and talents. I hoped the users of the evaluation form would see it as an opportunity for dialogue between the evaluator, usually the building principal, and the librarian. The principal would have the opportunity to ask how and why certain procedures take place. The librarian would have a chance to elaborate on the actual work being done.

Even though the librarian is certificated as a teacher, the job, at both the elementary and secondary levels, includes a lot more than just teaching. Librarians are administrators dealing with scheduling, budgeting, public relations and more. The nonteaching aspects of the job include selection, purchasing, processing, cataloging, and audiovisual production, to name just a few. With the variety of tasks for which the librarian must assume responsibility, it is no wonder that many resent being appraised on the same form as that on which teachers are evaluated.

The evaluation form (see next page) is simply tallied by answering *yes, no,* or *not applicable* to each question. However, other ratings, such as *excellent, fair* or *needs improvement,* could be used.

Jo Anne Dilworth Collins is a Library/Media Specialist at Van Buren Junior High School in Kettering, Ohio. She is currently studying for an Ed. S. degree in educational administration. The job description and evaluation tool in this article were designed as part of the requirements for an administration class.

JOB DESCRIPTION

Position: Librarian, Junior High and High School

Classification:

Responsible to:

Length of Service (school year, extended service of supplemental contract):

Certification:

Qualifications:

Salary:

Supervises:

Duties:

1. Plan and develop a total library program to support the educational objectives of the school.
2. Plan and implement a unified, print and nonprint program of services for students and teachers.
3. Select print and nonprint materials, using professional selection methods.
4. Help teachers become familiar with the philosophy, procedures, and services of the library and provide inservice training for staff in the use and production of materials.
5. Develop goals for the library and review these goals with the building principal and the district supervisor.
6. Promote interlibrary cooperation with district, public and academic libraries in the area.
7. Prepare a budget that reflects the requirements of the curriculum.
8. Teach information retrieval skills through group presentations and individual instruction.
9. Participate in recruiting, training, and supervising clerical help, student assistants, and volunteers.
10. Assist, instruct, and encourage students and teachers in using library materials and equipment.
11. Acquire knowledge of the curriculum through participation in curriculum study committees, surveys of faculty needs, and attendance at department meetings.
12. Maintain membership in professional organizations and activities relating to both education and library science.
13. Continue to expand knowledge of library science through participation in classes and workshops.
14. Classify, catalog, and organize all library materials according to prescribed, professional methods.
15. Create an atmosphere conducive to learning and maintain the physical condition of the library and its materials.
16. Make periodic reports, as required by state and local authorities, and maintain an accurate inventory.
17. Perform other duties as may be required by the principal or supervisor.

EVALUATION REPORT

	Yes	No	Not Applicable
Administrative Skills			
1. Had a set of written goals for the library.			
2. Prepared suitable library budget and accounting procedures for monitoring the budget.			
3. Implemented a process for selection and processing of materials.			
4. Established a variety of methods for scheduling of teachers and students in the library.			
5. Developed appropriate tools for maintaining statistics for reports.			
6. Completed written reports accurately and on schedule.			
Instructional Leadership			
1. Demonstrated knowledge of the school's curriculum.			
2. Assisted classroom teachers in obtaining materials to support the curriculum.			
3. Evaluated the instructional program of the library and used the results to improve the program.			
4. Carried out procedures to evaluate and maintain a climate that is conducive to learning.			
Supervision			
1. Coordinated the work of student assistants and volunteers to support the program of the library.			
2. Carried out a procedure for orientation and supervision of the library.			
3. Developed and implemented procedures to maintain effective discipline in the library.			
School and Community			
1. Promoted good relations between the school and community through positive handling of library concerns.			
2. Carried out an orientation program on library procedures for all students.			
3. Wrote an appropriate library section for the student handbook.			
4. Coordinated and maintained a volunteer program in the library.			
5. Established communication with the public and academic libraries.			
6. Worked with local businesses and groups that support the goals of the library.			
Professional Qualities			
1. Recognized and accepted duties outside the library.			
2. Accepted constructive criticism.			
3. Made proper use of available special services.			
4. Protected professional use of confidential data.			
5. Supported the profession of teachers/librarians.			
Personal Qualities			
1. Exhibited professional growth through inservice training, membership and participation in professional organizations, and continuing formal education.			
2. Displayed appropriate decision-making skills by recognizing problems, evaluating facts, and implementing decisions.			
3. Displayed good personal relations with administrators, faculty, staff, parents, and students.			
4. Showed evidence of personal and professional ethics in all relations.			
5. Showed sustained effort and enthusiasm in the quality and quantity of work accomplished.			
6. Had a good, reasonable health and attendance record.			
7. Was cheerful and displayed a sense of humor.			
8. Was articulate and used language appropriate to the audience.			
9. Displayed good grooming habits (cleanliness and neatness, dressed appropriately for the job).			
Teaching Skills			
1. Planned lessons.			
2. Provided for individual and group instruction.			
3. Demonstrated skill in questioning and explaining.			
4. Stimulated learning through innovative activities and resources.			
5. Displayed knowledge and enthusiasm for subject matter.			
6. Provided atmosphere conducive to learning.			

	Yes	No	Not Applicable
7. Had wholesome relations with students.			
a. Knew and worked with students as individuals.			
b. Used positive language devoid of sarcasm.			
8. Initiated and preserved classroom management and discipline.			
Library Skills			
1. Print materials were			
a. in order on shelves and in storage;			
b. in good condition;			
c. supportive of the curriculum;			
d. processed quickly.			
2. Nonprint materials were			
a. in order on shelves and in storage;			
b. in good condition;			
c. supportive of the curriculum;			
d. available to students;			
e. processed quickly.			
3. The library environment was			
a. attractively arranged;			
b. clean and neat;			
c. welcoming to students.			
4. Selection included ways for students and teachers to participate, and professional guides were used.			
5. Processing was organized according to prescribed, professional formats.			
6. Instruction included information skills and reading guidance.			
7. Interlibrary cooperation included			
a. other libraries in the school district;			
b. the public library;			
c. academic libraries.			
8. Supervision of student assistants and volunteers was fair and effective.			
9. Scheduling provided for both regular and flexible class visits as well as access for individual students.			
10. Public relations included			
a. newsletters;			
b. classroom visits;			
c. staff and department meetings.			
11. Written policies and established procedures for fines and overdues were available to students and teachers.			
12. Weeding was done regularly by established guidelines, and discards were suitably disposed of.			
13. Circulation policies and procedures had a written guide.			

A Librarian's Evaluation Form

By Jane Cabaya

When the administration wrote an evaluation form for teachers, this librarian wrote a media center evaluation. She notes that it is not all-inclusive but it has served its evaluation purposes well in her school.

Evaluation Form

Instructions: Please rate each area with the numbers 1 through 4, ranging from 4 as an area of strength to 1 as an improvable area. Add comments to each as necessary.

I. Administrative Duties:

A. Planning

____1. Confers with administrators concerning media operation, programs and budgets.

____2. Helps to develop and implement proposals for federal projects and programs.

____3. Participates in curriculum development and revision as a resource person.

____4. Plans with faculty to present on- going media orientation and skills needed in individual and course work.

____5. Incorporates cooperative service programs of the geographical area into the local school media center whenever possible.

B. Functional organization of the media center

____1. Organizes the media center for optimum use by faculty, students, and community.

____2. Maintains accurate, up-to-date recording systems for all facets of the center (instruction, circulation, storage, inventory, withdrawal, final reports).

____3. Maintains media collection and equipment for optimum use (maintenance and repair).

____4. Maintains an atmosphere conducive to learning and attends to the physical appearance of the center.

____5. Promotes the use of the media center by any person or organization in accordance with the policies and educational philosophy of the school.

II. Service

A. Service to the faculty

____1. Participates with faculty in selecting, designing, using and evaluating learning materials and equipment.

____2. Conducts inservice for faculty for equipment and materials scheduling and use.

____3. Maintains a professional attitude in staff relationships.

____a. Responds constructively to supervision; accepts criticism, advice and recognition.

____b. Demonstrates willingness to share in school-related activities.

____c. Shows consideration in dealings with certificated and noncertificated staff.

____d. Cooperates with colleagues in continuous staff efforts to improve total program.

____e. Participates in the development and maintenance of building policies.

B. Service to students

____1. Provides orientation, reading guidance and instruction in media skills for groups and individuals at appropriate levels.

____2. Maintains a satisfactory student-teacher relationship:

____a. Maintains a balance of freedom and security in the room.

____b. Promotes constructive behavior on the part of the student.

____c. Shows consistency and fairness in dealing with students.

____d. Uses and appreciates humor in proper perspective.

C. Service to community

____1. Provides services to the community as requested.

____2. Maintains a cooperative atmosphere with other libraries in the area.

III. Personal development and professional growth.

A. Personal attributes

____1. Is neat and well-groomed.

____2. Attempts to correct mannerisms which detract from effective teaching.

____3. Evidences physical well-being and is regular in attendance.

____4. Is articulate.

____5. Shows sound emotional adjustment; is calm and mature in actions and reactions.

____6. Acknowledges the rights of others to hold differing views or values.

____7. Responds constructively to challenges and changing conditions.

____8. Evidences a genuine liking for young people.

B. Professional growth

____1. Manifests pride in the media profession.

____2. Utilizes planning and preparation time constructively.

____3. Participates in committees.

____4. Is self-analytical/self-critical in efforts to improve professionally.

C. Continuing education

____1. Keeps informed and in touch with recent developments in media research.

____2. Attends and participates in meetings of professional organizations.

____3. Communicates and initiates action on new media developments and trends in the local school.

____4. Uses state and federal media services available in professional and media center development.

The Evaluation and Professional Growth theme of the September/October 1987 issue has proved to be one of the best-received themes ever. Many readers reported that they were able to use the forms and ideas to write or revise their own evaluation instruments. Here's another form submitted by Jane Cabaya, a BOOK REPORT reviewer and feature article writer.

2.24

How Do You Rate Yourself On the Job?

By Donna Dietrich

Here's a self-evaluation check list that allows you to review your own performance. No one needs to know your answers, but you may see some areas where you want to change. Or you may have new documentation for the good job you're doing.

ALL THE TIME | SOMETIMES | NEVER

1. Do you have a positive attitude toward your job?
   a. Do you feel competent?
   b. Generally do you look forward to going to work?
   c. Even though you are a librarian, do you think being a teacher is more rewarding?
   d. Do you have new ideas for the media program?
2. Do you maintain a learning environment in the library media center?
   a. Is the center attractive and inviting to the students and staff, reflecting their tastes and their interests?
   b. Is arrangement functional with an easy traffic flow?
   c. Do students know what behavior is expected of them?
   d. Is there a sufficient degree of room control for students to work productively?
   e. Can the center run in your temporary absences?
   f. Are there a variety of activities that can be performed in the center?
   g. Is library information logically arranged?
   h. Are library materials easily accessible?
3. Do you work with the staff and the administration team?
   a. Do the administrators associate the librarian's job with all types of media?
   b. Do teachers arrange for long-term loans of materials?
   c. Do teachers recommend items for purchase?
   d. Do teachers request special presentations by the librarian?
   e. Do teachers arrange for special materials to be placed on reserve or be brought to the classrooms?

ALL THE TIME | SOMETIMES | NEVER

   f. Do you schedule time to permit entire classes to do special assignments?
   g. Do you communicate with staff frequently and easily, formally and informally?
   h. Do you report both positive and negative developments to the administration?
4. Do you consider service to students your most important goal?
   a. Do you teach students to use media in an independent way?
   b. Do students enjoy talking and working with you?
   c. Can students work in pairs or small groups?
   d. Do students of all ability levels visit the library?
   e. Do you maintain disciplinary control?
      - Is it consistent from day to day?
      - Is it consistent from one kind of student to another?
   f. Do you make yourself accessible to the students?
   g. Do you adapt your approach to the students' individual personalities?
   h. Do you ask for student evaluation of materials?
   i. Do you show students how to find information?
   j. Do you encourage variety in learning techniques — reading, viewing, and listening?
   k. Do you allow students to browse among the media?
5. Do you keep adequate records?
   a. Circulation
   b. Attendance
   c. Inventory
   d. Purchase orders
   e. Correspondence files
6. Do you assume responsibility for school policies, property and student safety?
   a. Do you enforce school rules?
   b. Do you encourage orderly entrances and exits?
   c. Do you expect students to respect school furniture, machinery, and materials?
   d. Do you keep the collection organized and the room clean and orderly?
7. Are you continuing your professional growth?
   a. Do you attend general and special meetings?

How Do You Rate . . .

	ALL THE TIME	SOMETIMES	NEVER
b. Do you read professional books and articles?			
8. Are you goal-minded when planning budget?			
a. Do you make available materials which . . .			
• Extend the student's knowledge and experience			
• Meet the student's needs for recreational and inspirational reading, viewing, and listening?			
• Stimulate growth in knowledge, literary appreciation, aesthetic values, and ethical standards?			
• Meet the needs of variations in educational level, ability, and interest?			
b. Do you revise programs when necessary to meet changes in the curriculum? in methods of teaching? current trends?			
c. Do you try to keep the staff informed about new materials and seldom-used materials?			
9. Do you maintain a daily service routine?			
a. Do you train student assistants?			
b. Do you keep up with processing, classifying, and cataloging new materials?			
c. Do you up-date catalogs and vertical file?			
d. Do you encourage the use of periodicals?			
e. Do you follow through on overdue books and unpaid fines?			
f. Do you keep books in repair?			
g. Do you keep audiovisual hardware and software in repair?			
h. Do you regularly discard un-used or out-dated books?			

Donna Dietrich is the media director for the West Carrollton (Ohio) Junior High School.

Notes

Questions for Your Library

By Susan H. Williamson

In a previous BOOK REPORT article, titled "Evaluating Librarians: Aren't we Different From Teachers?" (September/October 1987), I shared my experience as an outside evaluator of school and library programs. My experience as an evaluator, coupled with my practical experience as a working librarian, led me to several conclusions:

- Evaluating a library program is more complex than evaluating a traditional classroom program.
- Often, librarians are evaluated primarily as teachers during district evaluations even though teaching is only one of their many functions.
- The total library program must be evaluated within the context of school needs.
- Limiting factors such as budget and staff allocations are bound to affect program effectiveness.
- As technology reshapes library science, a commitment to progress will continue to grow in importance.

While working as an evaluator in an accrediting team, I had been given guidelines for conducting the library evaluation. After evaluating three high schools, I decided it was time to form my own questions out of my concept of what a library program should be at its best. What I find essential to explore, when evaluating my own or another's library program, are: facility and management, collection development, services, instructional program, and technology and professional development.

Under each broad heading are general questions that will enable anyone (administrator, outside evaluator, or the librarian) to begin collecting information on a given library program. Obviously, this is just a beginning. Some of the answers to the questions will generate more questions and more avenues for exploration.

Adding questions specific to your situation should enable you to develop your own evaluation instrument to meet your unique needs:

Library Facility & Management

- *Is the library available to students and conducive to learning and use?*

1. Does the library have adequate space?
2. Is the staff, both certified and clerical, adequate for the library program?
3. Do both classes and individual students have adequate access to the library?
4. Is the card catalog current?
5. Are the shelves generally in good order?
6. Does the library have necessary equipment, adequate lighting, proper ventilation and suitable furniture?
7. Are sound behavior management techniques employed?
8. Are circulation transactions kept confidential?
9. Do student aides assist in the library?

Collection

- *Does the library collection adequately meet the information needs of the entire school?*

1. Is the collection current?
2. Are there adequate materials for all subjects in the curriculum?
3. Is there an approved selection policy?
4. Is there an approved weeding policy?
5. Has the collection been weeded recently?
6. Is the collection supplemented through the use of interlibrary loan?
7. Is there an approved policy for the responding to challenges to library materials?
8. Is there a policy for accepting gifts to the collection?

Audiovisual Services

- *Do the media services adequately meet the needs of both students and teachers?*

1. Is the media program part of the library program?
2. Is a certified person in charge of the program?
3. Are there adequate equipment and media for use by both teachers and students?
4. Is equipment regularly serviced?

Susan Williamson is the Librarian at Homer-Center School District in Indiana, Pennsylvania. In addition to the previous article on evaluation in the September 1987 issue, she has written feature articles for THE BOOK REPORT *on reading motivation.*

5. Is outdated equipment replaced?

6. Is the selection of media governed by an approved selection policy?

7. Has the acquisition of equipment kept pace with changing technology, and is there a sound plan for the future acquisition of new equipment and media?

Instructional Program

•*Does the library curriculum effectively teach information skills and support research?*

1. Is there a library skills curriculum?

2. Are library skills integrated with other subjects?

3. Are the required number of instructional hours taught and documented?

4. Do the librarian and the teachers take part in cooperative planning?

5. Do teachers use the library?

6. Does the librarian attempt to recruit teachers who are nonusers?

7. Are sound teaching techniques employed in the library?

8. Are adequate reference services available to supplement users' knowledge of information retrieval?

9. Does the library provide orientations and training for teachers and students?

10. Does the library program encourage independent reading and learning?

Technology & Professional Development

•*Are staff members exposed to new technology and pedagogy, and is the implementation of new pedagogy and technology encouraged?*

1. Do staff members belong to professional organizations?

2. Do staff members read professional library literature, including reviewing sources?

3. Do staff members attend workshops, conferences, and local meetings regularly?

4. Does the library participate in any state projects, regional projects, or district-wide projects?

Notes

What the Consumer Thinks

Notes

By Anita C. Booher

If you're looking for a no-holds-barred opinion, the student is your source. The survey below is designed for a consumer's view of the school library.

What do students think of the library? In order to find out their views of the library and its services, I have taken a survey each spring for the last three years. It is designed to give me information that will strengthen the program and make it serve students better. I have found that the students make an honest effort to give me helpful suggestions.

For two years I gave the survey to all 400 students in the school by asking the English teachers to hand out the forms to their classes. Last year I took a random sampling of students in the halls, before and after school, and in the library during school hours (see the survey questions below). I was particularly interested in hearing from students who rarely set foot in the library, but I also questioned regular users. I wanted to know what I was doing right in attracting one group and what I needed to do to draw the others in.

I use the survey results in planning changes and ordering books as well as for confirmation that what I am doing is working and helpful. Shared with administrators, the results are also helpful when I make budget requests.

Another benefit of the survey is the personal satisfaction it gives the staff. High school students, not known for their compliments to teachers, often add comments that let us know that what we do is helpful and appreciated.

Anita C. Booher is the Media Specialist at Park City High School in Park City, Utah.

STUDENT SURVEY

1. On the average, how often do you go to the school library?
☐ Almost daily.
☐ Once or twice per week.
☐ Once or twice per month.
☐ Only when I absolutely have to.

2. What are your main reasons for going to the library? (You may check more than one.)
☐ To find a quiet place to study.
☐ To read a magazine or to check out leisure reading.
☐ To do research for class assignments.
☐ To goof off.

3. When you ask the librarian for help, how often do you get the help you need?
☐ Always.
☐ Almost always.
☐ Sometimes.
☐ Almost never.

4. In general, how often do you find the information you need in the school library?
☐ Always.
☐ Almost always.
☐ Sometimes.
☐ Almost never.

5. In doing research, how often have you used the vertical file?
☐ Frequently.
☐ Sometimes.
☐ Rarely.
☐ Never.

6. Would you like to see the vertical file enlarged (that is, would you like it to include more topics)?
☐ Yes.
☐ No.

7. If yes, what topics would you add?

____

____

8. In doing research, how often have you used magazines as a source of information?
☐ Frequently.
☐ Sometimes.
☐ Rarely.
☐ Never.

9. What do you think of the selection of magazines in the library? (Check as many answers as apply.)
☐ Need more magazines to read for fun.
☐ Need more magazines for research.
☐ Need more back issues on microfiche.
☐ OK as is.

10. List any magazines you would like to see added to the library's collection.

____

____

11. Can you think of any topics on which the library needs more information? If so, list them here.

____

____

12. When doing research in the library, what causes you the most frustration?

____

____

13. Which of the following statements most closely reflects your feelings?
☐ A good school library helps me do better work on term papers, class projects, and assignments.
☐ The school library doesn't make any difference to my school work.

14. How would you rate the noise level in the library?
☐ It is generally OK when classes are researching.
☐ It should be quieter when classes are using the library.

15. Which description below matches your overall feelings about the school library?
☐ Outstanding.
☐ Above average.
☐ Okay, but not thrilling.
☐ Useless.

16. What would make our school library better?

____

____

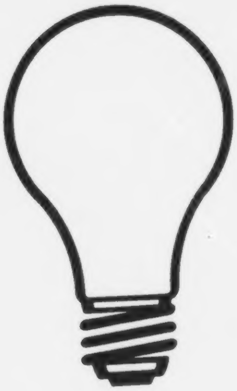
Other comments.

____

____

Thank you for your participation.

Notes



Research Follow-up Survey

We have devised a way of easily assessing one aspect of library materials and services. After a teacher has finished an extended research activity, we ask that teacher to distribute copies of a follow-up questionnaire (see below) to the students.

We tally the responses and keep an informal record, noting especially what has caused problems for students or what magazines might make useful additions. We also pay attention to comments regarding contacts with library staff members.

The key aspect of this evaluation is simplicity. We wanted something quick and easy, something we'd have few excuses for not using, but something which would help us determine how we're doing in meeting one kind of student need.

Library Activity Follow-up

We want to know how well the resources of the Central Learning Center met your needs during your recent library activity/project. Please answer the following questions honestly so that we can plan any improvements which may be necessary. Thank you.

_______ 1. What was the topic of your research?

_______ 2. Did you find the *books* that you needed?
  - a. Yes, almost everything that I wanted.
  - b. Yes, enough to do my project.
  - c. No.
  - d. I didn't use books.

_______ 3. Did you find the *magazine articles* that you needed?
  - a. Yes.
  - b. No. (It would have helped if the library subscribed to _______________.)
  - c. I didn't use magazines.

_______ 4. Did you find materials in the *vertical file* to help you?
  - a. Yes.
  - b. No.
  - c. I didn't use the vertical file.

_______ 5. Did you find the *audio visual* materials that you needed?
  - a. Yes.
  - b. No.
  - c. I didn't use av materials

_______ 6. Were members of the library staff helpful and courteous?
  - a. Yes.
  - b. No. (Describe the problem below under "Comments.")
  - c. I had no contact with the library staff.

7. Give your comments and suggestions here:

—John L Burgart, Hempstead High School, Dubuque, Iowa

Section Three

Public Relations

Introduction

Public Relations

It isn't enough to run a good program. Your publics (students, teachers, the administrators, the community) must know how good it is. Their support is essential to the further growth of the library program.

We can anticipate that further growth will be fueled by electronic means of storing and retrieving information. We can also anticipate that we will need the support of the school and the community if we are to provide new technology in the library.

A feeling of involvement or ownership in the school library leads to support. The key is public relations. We need to educate the staff and students so they can envision what libraries can do and are doing in some places and to clamor for those services in their own school. It's of equal importance to educate administrators and board members. The more these officials know about the library's potential, the more likely they will allocate funds to take it into the future.

Beyond the benefits to the library program, public relations activities fulfill our obligation to keep parents and other taxpayers informed. They have a right to know what impact the library has on children's education. We can't assume that students tell their parents and neighbors about the library. It falls to us to ensure that parents receive more than an occasional overdue notice.

A well-thought out PR plan for the library benefits everyone. Schools depend on taxpayers for most of their financial support. Adequately financed schools attract families who place a high value on education and take pride in their community and their schools. Community pride and support pass tax millages. In addition, business leaders realize how important a literate, well educated work force is to them. Their support manifests itself in many ways-donations of funds or equipment, speakers for career programs, and scholarships for students.

But, your publics include more than students, staff, administrators, board members, parents and the community. There is another group: school librarians and public librarians. Our profession is built on the work of all of us. We learn from and are inspired by each other. We do our jobs better by knowing how others do theirs.

Anitra Gordon

For Further Reading

PR Notebook for School Librarians, Linworth Publishing, Inc.,1991,200pp.

Slide Show Orientation

By Anitra Gordon

Self-produced slide shows can be an efficient way of introducing students to their school library. The program assures that each class of new students receives the same instruction. If you conduct six orientation sessions a day in person, some variations will occur. Slides can easily be used year after year with only minor editing to reflect changes in procedures or new services. The slides themselves demonstrate one of the resources of the library. The slide show is always "packaged" and ready to use when students enter school during the year. Also, the slide show can be used to introduce library services to parent and community groups.

Try to make the program as interesting as possible, including many people in the photographs. Edit your script carefully. Practice, practice, practice reading the script. Use cues in the script to synchronize the slide changes. Experiment with the use of two projectors for a more impressive show. Use background music. Strive for variety in voice tone, in the volume of the music, and in the pacing of slide changes.

To encourage students to pay close attention to the slides, tell them they will be tested later. I also stop the tape and ask questions during the program to make sure students focus on the content. After the program, I ask questions orally and reward those who answer correctly with a bookmark or similar item. Sometimes, I've let students work on written questions in groups, rewarding the group with the most correct answers.

Sample Script

The script for the slide show currently used in my district appears below. Underlined words are cues for a slide change.

(Start tape. Music. Before voice begins, show four general shots of the library.)

Welcome to the High School Library Media Center. This comfortable, inviting place is filled with many materials for you to use for class work, current events information, your hobbies and also for your reading enjoyment.

Do you need information on the arts? Does cooking interest you? Want to plan your vacation? You'll find something here.

This program tells you what's in the center, how to locate what you need and how to check it out. If you don't remember everything, don't worry. I'm here to help you. Remember that, and ask if you don't find what you want. The student aides will help too.

(Music)

Did you ever wonder why libraries are also called media centers? Media are ways of communicating, of expressing ideas. Media are not only newspapers and television, but also books, magazines, filmstrips, tapes and computers. All of these media are in the high school library media center.

(Music)

In addition to material in the library, I can often suggest other people for you to call or write for more information on a research topic. There are about 10,000 books in the library. The card catalog will help you locate them.

The hardbacks are arranged by the familiar Dewey Decimal System, the same system that is used in the junior high. Nonfiction books are kept together by subject. Just as you'd expect, books on sports like football and basketball (use photos of the school teams) are kept together. All books on the same subject have the same numbers. For example, the books on science are in the 500s. There are books on biology, chemistry, astronomy and math there.

Fiction, novels or stories, are arranged by the first three letters of the author's last name. All the novels by Agatha Christie are together in the C section, under CHR. King's books are in the K section. There is a special short story collection, right next to the fiction.

Paperbacks are arranged by subjects. There are adventures, mysteries, romances, family stories, etc. Each has its own color code to help you find what you want. Adventure books are coded red. Mysteries are black, romances are pink. Science fiction books are green. The chart tells you which color each group is. The colors are the same as at the junior high. In the paperback section you'll find many books to enjoy. Let me know what else you'd like. If you have paperbacks you no longer read, please give them to the library.

(Music)

You know that encyclopedias are important sources of information. The familiar *World Book* is here as well as the *Americana*. There's an encyclopedia on compact disk that you'll all try. There are also encyclopedias on subjects such as health, technology, and science. There are may other resources that you'll learn about.

(Music)

We have special collections too. If you want help studying for the ACT or SAT, books and programs are available. There's a career collection to help you plan for your future. Need a picture of something for an art class? Try the picture collection.

If you have a report to type, use the computer. PrintShop can help you make a cover for your report.

What else is here? Video programs. tapes, and filmstrips. Vertical files with pictures, booklets, maps, and newspaper articles from the files can help with your reports. To check out items form the vertical files, bring them to the circulation desk. The aide will put the material in an envelope with your name. Please return the material in the same envelope.

There are 65 different magazines. Read current ones in the library. Check back issues out for 3 days by filling out a slip. If you want just one article, it may be easier to photocopy it.

Current newspapers are kept at the circulation desk. Back issues are on the shelves. Later this term, you'll learn to use *Resource/One* on the computer to find magazine articles for class work or your own interest.

(Music)

When you find the books you want, come to the desk to check them out. Write your first initial and last name clearly on the card. Write the room number of your first class in the next space.

Books are due back in 2 weeks. Magazines in 3 days, and encyclopedias must be returned the next morning. Get everything back on time. If the material is not returned, you will get an overdue notice. If you have overdue books at report card time, your card will be held in the library until you return the books or pay for them. If your books are more than a month overdue, you won't be able to check out other materials.

If you lose a paperback or magazine, you may give the library another one in its place. But you must pay for hardbacks. They are $15.00 each.

The library is open from 7:30 to 3:00. During the school day, you need a pass from your teacher to come into the library. You may come in on a pass from study hall, if you have work to do, want to read or use the library's resources. Put the pass in the box on the circulation desk.

Teachers will schedule some of your class projects in the library. In addition, I will teach lessons about the library to help you use our resources.

(Music)

Welcome to your media center. We hope you find materials to enjoy and to help you better understand yourself and your world.
Please share your ideas and suggestions with the staff. With everyone working together we can have a great year.

(Music)

Anitra Gordon is the Librarian at Lincoln High School, Ypsilanti, Michigan

Notes

Marketing the School Library: A Process for Success

By Robert E. Berkowitz and Joyce B. Berkowitz

Their marketing plan led to greater support from staff and students and to a new library for the authors. They urge you to develop your own plans, and reap the benefits!

Any school library can benefit from greater support from the power groups in the school community. These groups are the administration, students, faculty, parents, and nonparent groups in the community at large. With a specific marketing plan in place, gaining greater support from one or all of these groups can be accomplished.

However, before you undertake a marketing plan, it will be helpful to ask yourself the following questions:

- What do I do *now* to market the library's programs and services?
- Have I developed a base of support for the programs and services?
- What do I do to keep my support strong and active?

With these questions in mind, the process that follows will add specificity to efforts to move from where you are to where you want to be in terms of both programs offered and support received.

The marketing approach, which we developed with the cooperation and leadership of the school principal, John W. Cooper, has proven its value in gaining support for new and revitalized media center programs at our high school. Specifically, the results from implementing this market approach include a 300% increase in budget allocations (to more than $29 per student), replacement of all audiovisual equipment and new purchases of video and sound studio equipment, restructuring of the library and information curriculum, computers, a microform reader and printer, an electronic typewriter, and, most important, a newly built library with an atrium reading center and an instructional development and support center.

The Marketing Process

There are eight steps in the process of marketing the school library:

1. Create Your Vision. Visualize the ideal library media center, consider the services, programs, resources, facility, atmosphere and values that are the hallmarks of exemplary programs. Ask yourself, "What should happen in the school because I am here?" Once you have the vision you can begin to turn it into reality.

2. Recreate the Vision. Begin to develop support groups for your vision by opening lines of communication, formal or informal, with students, faculty and administration. Listen to everyone's ideas; try to incorporate them whenever feasible. In essence, your goals will have become their goals too. This creates synergy, the sum of everyone's ideas being greater than the sums of each individual's ideas.

Recreating the vision transforms understanding to ownership. It opens the lines of communication, and gives you a way to keep taking the "pulse" of your clients; that is, discovering the ways that they are willing to involve themselves to attain shared goals. As you begin this stage of the process you probably will not have 100% support for your vision, but by the end of this stage you should have 100% understanding of the vision.

3. Develop Goals Jointly. There are several purposes for developing goals with your support groups: to clarify the vision, to promote better use of human and fiscal resources, to identify priorities, to insure systematic planning, to improve working relationships, and to continue developing ownership, involvement and commitment. The key to success at this stage is developing goals that support the vision.

4. Define Target Groups. Your target groups will include students, faculty, administration, parents and the general community. Analyze these groups' needs and wants. Develop a profile that defines the features of your programs and services. Additionally, define and describe how each feature benefits your target groups. Then you are ready to identify the existing programs and services that need enhancement and other programs that need to be added to fulfill your vision.

5. Develop Your Marketing Plan. An important component of your plan is a public relations campaign. You must communicate the idea that the goals and objectives of the school library, the curriculum, and the school in general are complementary. Ultimately, the purposes of marketing your library are to solidify resources and build a broad base of support. The crucial element in achieving this purpose is to communicate that the library media center shares common goals with the rest of the community.

6. Analyze Resources. Resources, such as people, time, finances, and information, are necessary to market the library. You need to take stock of how much of each resource you have, and how best to use it. Another aspect to this step is that you can begin to focus on ways to acquire additional resources to meet specific program and service objectives.

7. Implement the Vision. You've carefully planned and organized the key elements of a successful marketing program, namely, understanding, involvement, ownership, and commitment to the vision. Now begin to offer the programs and services that will translate your vision into reality.

8. Evaluate and Seek Recommitment. Your evaluation should be based on the goals and objectives that were developed in step 3. This should be considered more than a maintenance step; it goes beyond that. This is the critical time when enthusiasm can fade. It is important to energize your support groups. Continue, through networking, to develop priorities for library programs and services and to nurture your support groups. As you continue your marketing plan, do so in such a way that you get others who have not "seen" the vision to become involved.

These steps, although presented in a linear format, are in reality a dynamic, interactive approach to marketing the library. Each step may require additional attention or re-exmination as the process proceeds. However, these eight steps can take your library from where it is to where you want it to be and beyond with a certainty of general support, acceptance and involvement.

In presenting this marketing approach to librarians across New York state, we learned of many specific techniques being used to gain support. Here are some of the ideas that appear in the brochure "Marketing the School Library Media Center: More Ideas" (edited by Robert E. Berkowitz and John W. Cooper for Capital Areas School Development Association, SUNY at Albany, New York).

☐ Invite new teachers and administrators to a library orientation (complete with refreshments). This shows that you are open to new ideas and to making new friends.

☐ Involve students in designing and making buttons to promote library activities.

☐ Meet with preschool parents to share ideas on helping children learn to love reading.

☐ Survey students, faculty and administration when ordering new magazine subscriptions. This helps to develop ownership.

☐ Involve the teachers in the development of library rules and regulations, such as those governing circulation and reserve materials.

☐ Take lots of slides during the year for a continuous slide show at open house. Parents enjoy seeing kids in action. The slides also show that the library is an "action center."

☐ Develop a volunteer program for your school. Volunteers can do much more than clerical tasks. They can act as tutors, expert resources, or project mentors.

☐ Recognize students' accomplishments. Read their writings and poetry over the public address system. Add books created by students to the library collection.

☐ Volunteer to work on building and district committees to show your talents to all.

☐ Prepare a videotape about the school library, its services and programs. The recording can be used in a variety of showings, including open house and civic group meetings.

☐ Publish a monthly, one-page newletter. Include classroom and school activities that are not related to the library. Teachers are too busy to write up their own activities, but they are happy to see their efforts publicized.

☐ Invite library volunteers to a luncheon in their their honor. It will let them and the community know how much their work is appreciated.

☐ Organize a Library Awareness Network for Parents (LANP) in your school district. This group can sponsor activities throughout the year.

☐ Display hobbies and collections of students, teachers, and administrators in the library. Everyone enjoys sharing outside interests.

☐ Arrange for individual or departmental showings of new acquisitions. Have catalogs and reviews of new materials available and ask teachers to suggest additional purchases.

☐ When students, teachers, or administrators are mentioned in the newspapers, laminate the article or photo for them. They will be pleased that you thought to do it.

☐ Prepare a slide program about the school for new students, highlighting the library's programs and services.

☐ Use candid photos taken in the library for a bulletin board display. Keep an album of the photos as a record of the year's activities.

☐ After reading these ideas, find one you haven't done yet or think of something you would like to do, and then ask yourself, "Why haven't I done it? Can I do it? What are the obstacles to doing it? How will I overcome the obstacles? Will I do it?"

Now is the time to do something planned and positive to market your library's services, programs, and contributions to your school's goals.

Robert Berkowitz is the school library media specialist at Wayne Central School District, Ontario Center, New York. He is a co-founder of SCAN: School Library Career Awareness Network and an adjunct instructor at Syracuse University's School of Information Studies. He is the co-author of Curriculum Concerns for School Media Specialists, which will be released later this year. Joyce Berkowitz is a freelance editor and the chairman of the Fairport/Perinton Council on the Disabled, a citizens' advocacy organization

Casting the PR Net

By Robert Graef

Envision a library's public relations effort as the casting of a net over two groups: all those whom your library serves and all those who might somehow provide support and service for your library. That calls for a special net. So we must invent one that can alter its weave according to whom we're trying to catch.

Our first step in inventing our net is to look for guidance in the literature. Let's start with "Librarianship" under Dewey 025 and 027. Nothing. At least not much that addresses our particular needs.

Our next stop is Dewey 338. 4 and 659.2, public relations for Technology and Commerce. An advertising executive may feel at home here, but since we're not in the business of product promotion or enhancement of a commercial image, this doesn't relate well either. It's becoming apparent that we're on our own, that we're going to have to assemble the strategies which address the specific needs of school librarians.

The magical PR net, once woven, will always demand much from us. Tending, mending, and extending. Things change, and as they do, our net loses efficacy. The only way to keep it effective is for us to review, review, and review our underlying PR plan (having a program presumes a plan), and then act according to our plan, not according to the moment.

Conversely, we may also err by hit-and-miss dealing with the moment. Who of us hasn't left a physical exam wondering why we forgot to mention that bothersome pain? Or, who hasn't wondered, after paying a car-repair bill, why we didn't mention a now-and-then vibration? We neglect to faithfully deal with specifics of the moment because we don't discipline ourselves to underlying plans. It is that guiding plan that we are after.

Of critical importance to the guiding plan are the questions—stated or implied. Good questions will serve long after answers go obsolete. It should be the questions in which one roots one's PR program.

Consider library technology. How should it serve students from all departments? Now, there is a question which will outlast all the temporary equipment and software solutions today's marketplace offers. So it is with PR. If we can come up with and hold on to the lasting questions, we'll maintain a compass setting toward successful PR and all the benefits which accrue from that.

PR is also a social art. The better we understand the viewpoint, mind-set, problems, responsibilities, and dreams of each member of our public, the better we will relate. Will it be easier to require others to accept our viewpoint, or to invite them to view issues from their own viewpoints? In PR, an unqualified invitation is more effective than a hard-sell. One of our ongoing challenges is to be constantly breaking out of our shells so that we can see our issues through others' eyes.

And who might those others be? Students, school board members, superintendents, principals, parents, booksellers, teachers, students, custodians, service clubs, parent-teacher groups, critics and censors, voters, professional organizations, and so on. Anyone affecting the library program or anyone affected by the program is a member of your public. All should be considered in your comprehensive PR plan.

Given the same public, each of our plans will vary somewhat. Why? Because we are so different. After we inventory our personal long-and-short suits, a few might opt for relatively gaudy PR programs featuring a level of hoopla that would scare the wits out of others. Others will be effective behind-the-scenes managers. But even with different strokes for different folks, our goals are really the same. How do we handle that?

We drop the idea of doing it all ourselves. Art requires an artist. Much computer work requires special skills. Changes in policy are more easily implemented with administrative clout. It follows then, that once we know what we need to do, we'd better get to assembling a team with the necessary abilities to get it done.

Then we attack on three fronts—past, present, and future. It takes a combination of mental-models to grasp these fronts in their entirety. Can we see them as "reviewing, implementing, and planning?" Or "harvesting, cultivating, and seeding?" First, let's glance at the past:

To many, PR amounts to publicizing accomplishments, or putting the best of what we do out on display. This is useful, constructive, and paints a good picture of anyone's program. But it can't stop there.

From past seedings, we look to collect a variety of PR fruit. Teachers ask us for a repeat of a special contest we ran last year. A parent thanks us for our after-hours tutorial program. Volunteers who helped us through the year are warmed by our words at a community recognition banquet.

PR for the present, for our ongoing programs, is largely a matter of cashing in on our plans for success. Here is where the real fun occurs. Our programs are up and running. Roles are still being played out. Our planning is right now proving its worth for us and our critics and supporters. Living proof of the importance of our program is being acted out daily, and our best PR in the present is to have that witnessed as widely as possible.

The one area each of us must absolutely call our own is the future. A librarian with vision, one who is as at-home with plans for the future as with the here-and-now, stands to be a better PR person. PR isn't just a showcase for what we've managed to get done. PR helps ready us for tomorrow. PR sets the stage for future success. PR lays the groundwork for programs not yet in place.

In short, if a plan (future) is carried out (present), then it should be followed up (past). Within each plan are three chances to capitalize on good PR.

Robert Graef served as a consultant to the PR Notebook for School Librarians, *published by Linworth Publishing. He was a school librarian in Marysville, Washington, before forming his own computer consultation business, Paragon Publications. Today Robert works with school districts throughout the Northwest in determining library automation needs.*

Public Relations for the Elementary School Library

Thirty Steps To a Well-Rounded PR Program

Though most of us agree that public relations are important, many of us are not sure how to begin a good program. Here are 30 specific steps that Deborah Cavitt has found to be effective.

Deborah Cavitt

Any school public relations program must reach three groups of very important people: the administrators and teachers, the students, and the parents and other community members. The more we support these groups with services and information, the more they will support the library.

The following 30 steps can lead to better relations for the elementary school library. (You may want to check the steps you already take, or the ones you want to try this year. Space is provided.)

Administrators & Teachers

☐ 1. During orientation, provide the teachers with your schedule, a list of new materials received during the summer, clip art for bulletin board use, a tour and review of the card catalog.

☐ 2. Collect recipes, local sports schedules, and other items of personal or school interest. Give them to the teachers during Children's Book Week or National Library Week.

☐ 3. Deliver books, films, and equipment personally, whenever possible.

☐ 4. Throughout the year, send copies of magazine articles, museum and field trip information, and unit or subject bibliographies to keep the teachers up-to-date.

☐ 5. Be sure teachers have a list of magazines and vertical file subjects. If possible, provide a nonprint media folder that includes: filmstrips, cassettes, transparencies, study prints, slides and records for each teacher.

☐ 6. Copy invoices or make a separate booklist so that teachers can add new materials to their curriculum guides. (I use invoices because I want teachers to know how much a picture book costs nowadays).

☐ 7. Always keep a suggestion box in the library. Ask teachers to help in previewing materials.

☐ 8. Ask teachers and administrators to read to the students. (Last year, the elementary coordinator, the principal, the music teacher, and our "clown" read to our students.)

☐ 9. Clip newspaper pictures and articles that feature school employees and give the clippings to the featured "VIP."

☐ 10. Send cards and a bookmark to teachers and administrators on their birthdays.

Students

☐ 1. Reward students who follow directions, return books on time, or perform small chores by giving them stickers or bookmarks, or by rubber stamping the backs of their hands.

☐ 2. Encourage students to bring their favorite books from home. Depending on the grade level, read the books to the class or allow the students to read aloud. (I frequently use this activity during the days before a holiday.)

☐ 3. Allow upper-grade students to read to younger students. Some students like to read stories and poems that they have written.

☐ 4. Let each grade level or class be responsible for library bulletin boards and displays.

☐ 5. Have students make mobiles for display in the library. It's amazing how many times students come to the library when something they made is on display.

☐ 6. Stage frequent contests. Contests will bring even the most reluctant reader to the library.

☐ 7. Allow the "hard-to-handle" students to stamp cards, straighten magazines, and so forth. Their self-esteem blooms while they learn library responsibilities.

☐ 8. Have teachers select one student from each class to return books to the library. This allows the librarian to get to know these students and reward them.

☐ 9. Schedule field trips for the students to bookstores, publishing houses, or textbook companies.

☐ 10. Organize "scavenger hunts" for answers that can be found in reference books and magazines or from teachers and principals.

Community

☐ 1. Encourage the use of the public library. (I gave students six weeks to get a card and rewarded them with a piece of candy.)

☐ 2. Encourage community leaders to read to the students. What better person to read a book about safety than a police officer?

☐ 3. Ask managers of fast-food restaurants to donate coupons for library contests. Be sure to let the managers know how the coupons are used.

☐ 4. Invite parents to become volunteers. My volunteers are the most positive influences in the library.

☐ 5. Take classes to the public library in the spring so the librarian can tell students about the summer reading program.

☐ 6. Invite local authors or illustrators to be guest speakers.

☐ 7. Offer the fire department time to speak during Fire Prevention Week. (Our firemen bring a truck to school and allow the students to climb on it.)

☐ 8. Let parents know what is happening in the library. Publish a monthly newsletter or write articles in the community newspaper.

☐ 9. Ask for PTA volunteers to help with book fairs and inventories.

☐ 10. Allow adults who are going back to college for degrees in education-related fields to borrow books and magazines from the professional collection. Who knows, they may be teachers in your school next year!

A public relations program that involves many people will reap benefits for the elementary school library.

Deborah Cavitt is a learning resource specialist at Central Elementary in Duncanville, Texas.

Provide services
Understand patrons
Brighten days
Listen actively
Invite suggestions
Challenge the intellect

Reach everyone
Entice the reluctant
Lend assistance
Appreciate volunteers
Treat others with respect
Instruct in library skills
Observe needs
Nurture the beginner
Smile!

The Best PR Ideas We've Heard

The first issue of THE BOOK REPORT featured the public relations theme. Since then, the May/June issue has been traditionally devoted to that topic. We thought it be interesting to look back at some of the good ideas we've published since 1982.

Students

☐ Train everyone who works in the library to be responsive to the students' needs. The best PR is a satisfied customer.

☐ Offer lunch-hour recreation. Purchase some games, such as chess, checkers or Scrabble, and make them available to students in the library during the lunch hour. The library will become "the place to be."

☐ Feature students and their activities on library bulletin boards.

☐ Celebrate holidays and special days, such as National Library Week, St. Patrick's Day and National Handwriting Day. (See THE BOOK REPORT planning calendar for authors' birthdays and book-related observances.)

☐ Hold contests and more contests. Literary quizzes frequently appear in THE BOOK REPORT.

☐ Organize a library club.

☐ Conduct surveys. Find out what students think about the library; what services they'd like to have.

☐ Do something special for students. For example, a slide-tape show for graduating seniors, welcome displays.

☐ Decorate the library with live plants, artwork, and unusual objects to create a pleasing atmosphere. In Carol Fox's library in El Dorado, Kansas, a traffic light flashes on special event days; a cream separator and a pedestal sink (salvaged from an old high school building) serve as planters for some of the 100 potted plants. And each plant is named for a literary character.

☐ Provide an announcement board for student use.

Teachers

☐ Keep a supply of recreational reading in the professional collection. Never allow a teacher to leave the library empty-handed.

☐ Deliver new materials to teachers in person. Watch their eyes light up.

☐ Publicize the work of the teachers.

☐ Be flexible. Bend the rules once in a while.

☐ Make room for a teachers' corner in the library. Jean Evans of Elysians Fields (Texas) High School offered a table and stacking trays. Before holidays, she placed magazines with holiday materials in one tray. Articles of professional interest were always available in the trays.

☐ Don't throw away anything that

The ABCs of School Library Public Relations

Accept students' suggestions gratefully.
Be cheerful.
Call each student by name.
Discipline firmly but fairly.
Emphasize the good points of your library.
Find ways to encourage reading.
Go more than halfway to be helpful.
Hold some contests.
Inform administrators of the work you are doing.
Jump at the chance to talk about books.
Keep your faith in young people.
Let your enthusiasm for libraries show.
Make your library attractive.
Notify teachers of new books in their subject areas.
Offer special assistance to new students and teachers.
Publicize library events.
Quote your library statistics occasionally. They can be impressive.
Relate to students' interests when purchasing.
Smile.
Take time to communicate with teachers.
Use newsletters to inform readers about new books.
Visit the public library often.
Whip up some exciting bulletin boards.
EXpress disapproval gently.
Yell at a student? Never!
Zero in on weak areas of your library and work for improvement.

Sherry York is the Librarian at the Ozona, Texas, High School. Her ABCs appeared in the 1984 PR issue. Sherry was a BOOK REVIEWER then and continues to review, specializing in fiction, biographies, and women's issues.

can be used by teachers. Make a list of unwanted items, call it "Fabulous Freebies, " and circulate to teachers. Or, have a garage sale in the library.

☐ Recruit teachers' help in weeding out-of-date books. Of course, involve teachers in selecting new works.

☐ Offer display space in the library for classroom projects.

☐ Use humor to lighten the teachers' day. In newsletters and memos, include items that may bring a smile to the reader. See David Butler's on-going series of light-hearted pieces from his newsletter on page 19.

☐ Attend department meetings. Show that you are ready to help teachers solve their problems.

☐ Tell teachers about programs sponsored by state and regional library groups.

☐ Offer to teach library skills in the teachers' classrooms or to give booktalks.

☐ Conduct inservice workshops. An article on conducting professional meetings, along with some winning topics, appeared in the November/December 1988 issue of THE BOOK REPORT.

☐ Involve teachers in periodic evaluations of the library services.

☐ Be well stocked with items teachers need—stencils, construction paper, clip art, transparency film, software programs that generate art or tests, and reading lists. Remember to publicize the lamination equipment.

☐ Give special attention to new teachers.

☐ Provide plenty of service with a smile. Smiles are inexpensive, require little effort, and work wonders.

Administrators

☐ Write reports. Use your creativity in making the reports eye-catching and interesting to read. Cathie Hilterbran of Adena High School in Frankfort, Ohio, uses different themes for each year's report. One year the report was designed as a "Brag Book," using photos of students and written in a folksy journal style.

☐ Send administrators invitations to every event held in the library.

☐ Volunteer for committees. Yes, it gets tiresome, but you will have many more opportunities to tell people about the library and its services.

☐ Put the principal on your mailing list. Send the principal and other administrators copies of every library handout—from bibliographies to buttons.

☐ Share professional journal articles about the role of the library with your principal.

☐ Write a job description for your position. Give it to the principal.

☐ Form a library advisory committee of teachers, administrators, school board members, and community representatives.

The School Board

☐ Write an annual report. Include lots of statistics on circulation, interlibrary loans, the value of materials, and, most important of all, the number of students and teachers using the library. One librarian credits a statistic on student and teacher use as swaying board members to buy new carpet for the library. For the first time, they realized how many feet trod the carpet in a year.

☐ Prepare a slide show for a school board meeting. Show off your expertise in media production with a report that stands out from others the board must read.

☐ Attend school board meetings periodically.

Public Librarians

☐ Let the public know when the school and public librarians cooperate on projects or share resources. Every taxpayer likes to know that his dollars are being stretched.

A 10 Step Countdown for End-of-the-Year PR.

Carol Taylor, obviously a fan of the Beach Boys, recommended ways to set good vibrations in motion as the school year wound down. It might, she thought, pay off in more favorable attitudes toward the library when teachers and students returned again in the fall. Here's her set-up:

10. Set the scene for summer with a beach books display. Use a wading pool with sand, seashells, paperbacks and a small umbrella to "summerize" the library.

9. Set the mood. Make a date with the principal for a short but enthusiastic state-of-the-library report. Highlight people-related activities that can never be explained in statistics.

8. Set the tone. Visit the public library to thank those who have helped students with school assignments. Offer to distribute the library's summer program schedules on the last day of school.

7. Set the priorities. Save yourself needless headaches by dumping your list of lost books and your form letters to parents on the desk of the assistant principal.

6. Set the type. Write a press release for the newspaper, recounting good news of the year (circulation up, new books added, improved book care) with a photograph or two.

5. Set the groundwork. Contact parents of super readers living or vacationing in rural areas and offer to loan them a box of books for the summer.

4. Set the pattern. Start collecting cardboard boxes for teachers and offer to pick up (at their convenience) all library materials in their classrooms.

3. Set the record. Remember student library helpers with special certificates, pins, and recognition at the awards assembly.

2. Set the fashion. The audiovisual club members deserve special attention, perhaps a stenciled jersey?

1. Set the course. Relax and order some new books on delayed billing as a reward for a job well done.

Carol Taylor is the Librarian at Nelson Junior High School in Arrington, Virginia.

☐ Meet periodically with the public librarians just to talk about books.

☐ Help the public librarians publicize their services, and ask them to help you.

The Community

☐ Offer the library as a setting for adult education classes.

☐ Write, write, write—news releases, a column in the community newspaper, articles for the school newsletter. Include photos. Let reporters know in advance of special events.

☐ If your school has a public information officer, get to know him or her. Provide photos, tips and support.

☐ Invite business people to display company materials.

☐ Loan audiovisual equipment to community groups. Pamela Ries, Sherrard Junior High School in Wheeling, West Virginia, required that one member of the group pick up the equipment in person and take time for a brief session on its operation. She noted that she was often invited to attend the meetings as a guest—and perhaps as added insurance that nothing would go wrong in operating the equipment.

☐ Schedule the book fair during the week of open house. Parents and grandparents enjoy browsing new books and buying for their children.

☐ Videotape school events for replay during open house. Offer to make copies of school events for any parent who brings in a blank tape.

☐ Prepare handouts for parents. Diane Romm, Lawrence Road Junior High School, Hempstead, New York, provided recommendations for basic reference books in paperback. For less than $30, parents could purchase a dictionary, thesaurus, atlas and other paperback references to help their child with his homework.

☐ Make it easy and rewarding to give donations to the school library. Memorial bookmarks for deceased alumni; thank-you notes for all gifts.

☐ Encourage volunteers. There are many who are just waiting to be asked to volunteer their time and talents to your library.

☐ Be a guest speaker. Many community groups are looking for speakers.

If you find that you could check off most items on this list, we'll bet you manage the most popular spot in the school. Congratulations!

Imagination

A featured writer in several PR issues was Carol Bryan, editor of the *Library Imagination Paper* . The quarterly newsletter is chock-full of artwork and ideas for both public and school libraries. In addition, Carol at one time published a quarterly magazine on creativity. In 1985, she wrote an article for BOOK REPORT on reaching one's full creative potential. The following eight-point prescription was part of the article:

1. Trust Your Intuition. Let ideas flow without censorship because that leads to the "moment of the turned-on light bulb"—the mental flash which finally produces the solution.
2. Doodle or Sketch Concepts. This form of "play" frees ideas from words that sometimes limit them.
3. Welcome Accidents. The unexpected is something that can be capitalized on and put to work in your favor.
4. Don't Be Afraid to Explore Your Wildest Notions. Seriously considering offbeat possibilities increases the odds that one of them just might work.
5. Have Faith in Your Own Abilities. A wastebasket full of first efforts is no reason to be discouraged. Failures are merely rehearsals for the real thing.
6. Be Willing to Challenge the Status Quo.
7. Share Resources and Ideas. Form Networks.
8. Observe Without Judgment and Connect the Unrelated. . . .One librarian watches TV shows which have a magazine format and faithfully reads programming schedules in *TV Guide* to come up with ideas for library programs and events.

Power and PR—The Easy Way

Alice H. Yucht

Power can be defined as the possession of control, authority, or influence over others; the ability to act or produce an effect.

In this definition, power is an intrinsic part of all public relations and public service activities. What you do, and how well you do it, and who you do it for or with, all determine the kinds of power you have—or don't have—and how you use that power.

According to management theory, there are five basic kinds of power, each with its own special characteristics. For school librarians, these kinds of power, and how we use them, directly influence the realities of our "public relations."

Each of these typical librarian-like statements illustrates a specific kind of power, and its use:

1. *"Let's see if the library has some books you can use to find this information."*

The most basic kind of power is *Legitimate Power*. It comes with the territory; it's an integral part of the responsibilities of your job. What kinds of services you offer, what kinds of materials and access you provide, what kinds of programs you produce—these are all part of your legitimate power as a library manager. When you publicize your programs and collections, you are demonstrating your legitimate power; only *you* have the ability to provide these services. This power is useless, however, if nobody else knows you've got it. Don't ever assume that the rest of the world knows your territory as well as you do. You've got to let others know what kinds of resources are part of your legitimate territory.

2. *"Have you found what you're looking for? Perhaps I can help you."*

The quality of your ability to make the most of your resources, and to access whatever other resources might be needed, determines your *Expertise Power*. When your clientele recognizes you as the best source of information services, when you are considered the one who always "knows," then you can use that power to its best advantage.

3. *"This new book will be a great read-aloud for your class. Should I send it to you as soon as it's checked in?"*

Reward Power is easy to manipulate, but it must be carefully maintained and constantly replenished for long-term benefits. Doing a favor for someone, or showing appreciation for something they've done, is the easiest form of reward power. Also known as "stroking," or "the favor bank," reward power can be as simple as first dibs on a new book for a certain borrower, thus making him feel "special."

4. *"If you can't remember to bring your books back on time, I'm not sure I can let you take out any more."*

The least effective form of power is *Coercive*; that is, the power to punish. Often used (or even abused), it has no real lasting ability. Once the punishment is over, the power is gone. In fact, coercive power may even be counterproductive. For many children, overdue fines represent coercive power. While the threat of fines may force the child to pay closer attention to a due date, that perceived threat may also convince a child that the possibility of a fine makes the initial borrowing just not worth the worry.

5. *"Why, of course I would be happy to work with you on that project."*

The most ideal form of power is *Referent*, or *Charismatic Power*. That's when what you've got (your power base as a result of your legitimate and expertise power) makes you so attractive and useful that others want to share the aura of what they see as your success. It's part of the "If you look good, we look good" syndrome, but it can also be used as a co-operation or mutual benefit power.

Power is most successful when it is shared. When you use your own power to help someone else, you lose nothing and both of you benefit. Then, in both response and reaction, you should be able to replenish and expand your own power base.

Here's an example of how it all fits together:

During lunch in the faculty room a fourth-grade teacher mentions that she is planning to assign a project on endangered species for a science unit. She asks if the library will have enough materials available for each student to do a different animal (*legitimate power*).

You suggest that students could use both books and reference materials, thus learning how to take notes and combine information from different sources. You offer to make that skill the basis of their scheduled library class next week (*expertise power*). (Yes, I know it's not what you had been planning to do with the class that week, but being flexible is another facet of expertise power.)

After some more informal discussion of ways to approach this project, the teacher decides to introduce the project next week, and then work with you and the students in the library to make sure that everyone successfully finds what he needs. You meet again to decide on specific goals and objectives for this project and develop worksheets to help students focus their search.

The project is a winner. The class is motivated and excited by what they are able to find. Their reports are so good that they decide to mount a special display for the whole school to see.

The teacher thanks you for your assistance in making this project so successful for her class (*reward power*) and even tells others how much help you were (*more reward power*).

A fifth-grade teacher sees the classwork display, talks to the fourth-grade teacher about how it was accomplished, and seeks your advice and cooperation for his own project (*referent power*).

Additional side benefits include:

- Students perceive the library as a more useful resource.
- A cooperatively-planned learning project is successful.
- The principal may recognize a valid co-curricular activity.
- You have justification for that expensive reference set you purchased with this kind of assignment in mind.
- And finally, you have photos to show at back-to-school night or faculty meetings as samples of the kinds of activities possible.

In one fell swoop, you've demonstrated the need for your services, the rationale for the collection, outreach to another service agency (the classroom teacher) and successful use of your facility. In addition you made everyone look good in the process. That's both effective public relations and the efficient use of power. And here you thought you were just doing your job! So recognize your powers, and use them both wisely and well.

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Everyone's Resource

By Janet Hofstetter

This librarian seeks ways to reach out to everyone in the school community and beyond.

The first step in public relations is to attract students and teachers to the library where they can become comfortable with the environment. Sometimes one has to be inventive to do this. Sometimes one must also do some tasks that are not typically those of a librarian.

Here are some of the nontraditional jobs I've undertaken in an effort to reach out to all students, teachers, and support staff.

By offering to sell pens and pencils for the student council, I became acquainted with many students who seldom or never came to the library. The inexpensive pens and pencils are so popular during peak demand times (the first day of a semester and during test days) that I wear an apron with many pockets so I can make the sales wherever I go. This experience triggered thoughts about other offerings that would entice students to come to the library.

If a club or class needs help with a project, the members can be sure I will do whatever seems feasible. The library often provides space for displays or collection stations, or serves as the guard of ballot boxes.

In a temporary check-out arrangement, I loan out such items as calculators, rulers, colored pencils, compasses, protractors, and scissors, all accumulated from the lost-and-found boxes or from lockers at year's end. The plastic grocery or shopping bags kept at the circulation desk are especially popular on rainy days and among bused students who need to carry projects home. When space is available, I allow students to leave projects in my office to be picked up after school, especially those items that will not fit in lockers.

The library's paper-hole punch and the pencil sharpener are popular between classes. Before school, students and teachers drop by to read the thought for the day on the chalkboard, check the lunch menu, and read items on the large denim banner used to display news items. If the computer and printer are not being used, students may print out banners and signs at 25 cents per page, usually for parties or to decorate lockers; printouts for school organizations and classwork are free.

Book repairs are made for students according to posted rates. Textbooks are repaired free if the student has a signed request from a teacher.

Discarded magazines are offered to students from a box labeled "free." This service is so popular with our students that the magazines for teens seldom remain in the box for more than an hour. Knowing that many teachers require students to find news articles, I will clip articles from newspapers if the students will be responsible for picking them up on the next day.

On the lighter side, I have written parodies of well-known songs for our cheerleaders to use in their routines. Occasionally I create word puzzles or poems for teachers who are trying to make a dull topic more interesting to their students.

To prevent bottlenecks at the circulation desk, I post lists of materials currently due and overdue outside the library door. Many students appreciate this reminder that their books are soon to become "overdue."

Because teachers and administrators have little time to spend in the library, I keep professional magazines on a rack in the teachers' lounge along with graduate course listings. All may be borrowed on the honors system. Since lesson plans are often developed in the lounge, I maintain lists of professional vertical files and books as well as lists of audiovisuals and bibliographies. I also post school-related cartoons, news items, and editorials on the bulletin board in the lounge, along with library announcements.

Of course, I clip items related to specific courses as I scan magazines and place the clippings in the teachers' mailboxes. Some junk mail is spared the immediate trip to the trash basket if it might be of interest to a teacher or a department. (If we have the item advertised in the junk mail, I note this along with the call number when I give the flyer to a teacher.)

Teachers frequently use the library office as a workroom. There they will also find files of word games and puzzles by subject, which they can use when a field trip leaves too few students in a class for scheduled lessons, or as time-fillers for substitute teachers.

A copy of school board policies is kept on the professional shelves so teachers have easy access to the policies. A folder in the local history file contains articles about staff members. Rosters of officers and committees of community and teacher organizations are also kept on file.

I believe that new staff members and new students should receive special attention. I invite each new teacher to visit the library at his convenience. During the visit I give him a handbook, map, newcomer handouts and bibliographies of audiovisuals and professional

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materials. If the new teacher replaces a teacher who used library bibliographies, I give the new teacher copies of those bibliographies from my files.

I try to keep my communications with support staff as frequent as those with professional staff. If I have funds in the supply budget in the spring, I confer with the aides and secretaries about items that would make their work with students easier. In response to their past recommendations, we have purchased papercutters, staplers, and multiple outlet extension cords. I share cartoons and supplies with the support staff and offer such services as making notepads from scratch paper and printing signs and banners.

Since our elementary and secondary buildings are physically attached, I have a unique opportunity to work with gifted elementary students and their teachers who need advanced materials.

With all these activities, when do I find time to be a librarian? All the time. Although we librarians are information specialists, we don't have to bury ourselves in books and computers. Without good public relations, we are likely to be potential candidates for cuts in personnel and budgets. If we want to survive as a special breed in the education ranks, we have to make sure that the library is so valuable to others they will not allow it to be cut back. As Mark Twain so aptly put it, "So live your life that when you come to die, even the undertaker will be sorry."

Notes

PR Pays Off!

James R. Bowman

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When I left home for school on the morning of June 7, 1988, I was thinking ahead to the cataloging, inventory procedures, and other daily library activities that awaited me in my office. I wasn't prepared for the shocking news I would hear. At the board of education meeting the night before, the members had discussed and voted on the elimination of my position—librarian for the district's nine elementary schools. It had survived by only the narrowest margin, a five-to-four vote.

Looking back at that time, I believe my public relations efforts gave the libraries their crucial edge in a battle that I didn't even know I was fighting.

Just two years later, amid record budget cuts of $1.5 million, which eliminated 22.5 teaching positions, funding for the library aides, who are responsible for the daily operation of our libraries, rose by over 40%. Each elementary library is now open for the entire school day and each aide received a salary increase. Our print and nonprint materials budget was increased by 50%. The school system also assumed the funding for a summer library program formerly financed by the public library. No one even mentioned the elimination of my position.

How did we achieve our goals? Public relations!!!

I had always sent copies of our monthly circulation reports to our superintendent and assistant superintendent along with occasional flyers about library activities. I published a staff newsletter about books, authors, and library activities. Since my office is located next to our administrative offices, I was visible to the administrators. In fact, it was the assistant superintendent's description of my responsibilities that probably saved the position. But, after the "scare of '88," I made public relations my priority.

I expanded my mailing list for the monthly circulation report to include all top administrators, including each principal. I no longer included just a brief note but rather wrote a one-page newsletter that described successful events, spotlighted upcoming activities, and made a pitch for more hours and more money. I kept the newsletter short so that it could be easily read by the busy administrators. Circulation figures, while not a true gauge of library activities to a librarian, are a type of concrete example of a library's value that administrators like, especially if the numbers are increasing as ours were and still are.

While we never introduce a program solely for public relations value, we take advantage of each program to put our message in front of the decision makers. Whenever possible, we give our administrators a chance to be involved in library events. For example, after our bookmark-design contest, each administrator received a set of the winning bookmarks.

The principals were asked to present the awards to winners in their schools. When we organized third-grade orientation visits to the public library, the administrators received a packet of all materials prepared for the teachers, parents, and children.

We send news releases and packets to the local press. If the papers feature library news, we send copies of the articles to the administrators in case they missed seeing the newspapers. (A word of advice: Don't overlook those local advertising circulars if they carry news items. We found that these publications printed our news releases word for word.) We send releases on some events, such as favorite book polls, to the national library magazines, including *School Library Journal* and THE BOOK REPORT. Of course when the national magazines mention our schools, we send copies of the articles to everyone on our mailing list.

During the time I was expanding our PR effort, I was asked to write the Nonfiction column for LIBRARY TALK. At first I was reluctant to send a copy of the printed column to all district administrators since it was a solo activity. However, I did send a copy to the superintendent, who liked the column and the fact that a staff member was a regular columnist for a professional magazine. He circulated the column. Now I send him a copy of each issue of the magazine and I keep him informed about our professional activities.

If you ever feel that administrators and teachers do not read all the "paper" PR you route to them, send it anyway. If others receive enough of your memos, newsletters, and releases, they'll notice something. Our superintendent often forwards items to the board, using these items to let the board know about positive things the school system is doing.

I believe the "paper" PR saved my position in 1988, but obviously more had to be done. I had to become visible, taking my goals for the library program along with me. This wasn't easy. While I could write effective memos, I didn't seek the spotlight in person. To achieve my goals for the library, I couldn't hide. Guess what I discovered? The more personal appearances I made, the more comfortable I became. Since the audiences were not fellow-librarians, they were not as critical of my talks as I was. I often used slide presentations, which put the emphasis on children and the library and allowed me to stand in the back of the room.

While I was invited to talk to some groups, I had to ask to be able to speak to the board of education during preliminary budget hearings. My supervisor, who is responsible for a number of budget areas, some competing for the same money, always spoke for the libraries. I felt that I could help him explain the libraries' needs and concerns. He took me up on my offer, and I actually spoke for most of the allotted time.

Fortunately, during these two years, our elementary schools were taking part for the first time in an accreditation process. This process itself gave me a terrific opportunity to sell our successes and point out our future needs. The school board received the accreditation reports prepared by visiting professionals. While not invited, I attended the public reviews of each report along with the school's library aide. Since there was a lot covered in each, I purposely talked to key teachers before the review, asking them to bring up the library if it appeared the school board might overlook it. Our assistant superintendent, my 1988 supporter, introduced me to the school board at one meeting, giving me the opportunity to speak.

Before any of these meetings I reviewed my information, anticipated questions, and prepared answers. I felt that the better I could answer a question, the more relaxed I would be, creating a more confident picture of the library program for my audience.

If the message, no matter how important or valid, is only coming from one voice, it can be easily ignored or underrated. While the library aides understood our goals, they felt others should realize their value on their own. A couple of aides still believe this today. Fortunately, most realized that they, too, had to sell our product to the teachers, their volunteers, and parents. Since the aides had daily contact with these groups, it was best that the aides recruit their support. The aides and I first identified these "friends" of the library. We then told our supporters about our goals and how they could benefit from achieving the goals. We went a step further and asked the supporters to tell the principal, the superintendent, and the school board—and to keep telling them. As a matter of fact, three of our parent-friends of the library were particularly persuasive in their remarks at the last public budget meeting. The next day funds were allocated to increase our library hours even though we had been told privately it just couldn't happen.

We also sought to gain the support of those who weren't big library fans. We figured that if we could do something to help them, they might become our biggest supporters. The motto for the library aides became—*Just Say Yes!!!*

One thing you must remember: If your public relations campaign is successful, be ready to work even harder. Those who provided the support and funds will expect to see the changes you promised. Even though you got what you wanted, you still must continue to promote, promote, and promote. If you don't let people know what you're doing, when the yearly budget meeting comes along, you too might be unpleasantly surprised.

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Rules of Library Public Relations

1. Accentuate the positive—let everyone know about the great things you and the library are doing. But don't hide the less successful. If a lack of funds, time, or help is the reason for the shortcoming, let everyone know that, too!!
2. If they don't ask to see it, send it anyway.
3. If you're not invited, ask to be —or just go.
4. Decide what you want to achieve—your goals—and keep telling your goals to everyone—teachers, administrators, parents, and students.
5. Don't complain or whine. Let everyone know how what you want will benefit them.
6. Never give up no matter how many people tell you it's not the right year to ask for an improved or expanded library service.
7. Always say yes to requests for library resources, but don't hesitate to insert your message about the library's needs.
8. Tell people what you want them to do. Don't assume that they already know what your goals and needs are.
9. Invite people to the library to see for themselves what's happening.
10. Be prepared with answers.
11. Say it enough times and people will believe your idea is really their own.
12. Give credit to others even if it was originally your idea.
13. Say "thank you" often.
14. And finally, be ready to work even harder when you achieve your goals.

—James Bowman

'Are You Keeping the Books Straight?'

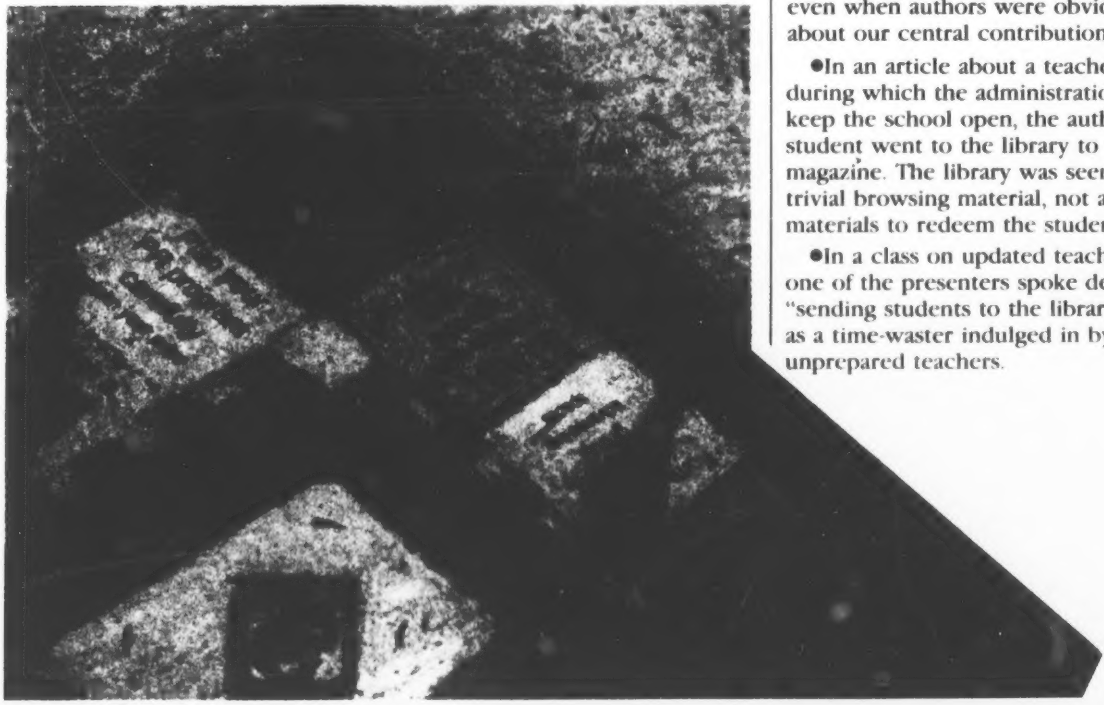
Our Enduring Image Problem and How We Can Reshape It

Edna M. Boardman

We were waiting in line at a checkout. This was the second time I had chatted with a handsomely dressed couple, professional people newly arrived in our small city. The man broke the brief silence. "Well, are you keeping all the books straight?"

I am not normally given to violence, but a rush of adrenalin told me my body was willing to make an exception this time. I forced cheerfulness. "Oh my, no," I said. "If they were all straight, that would mean the kids weren't using them." The first time I met this man and introduced myself as a school librarian, he had said, "That sounds like a nice easy job." I had encountered such comments before, but not from professional persons.

When I settled down, I set myself the project of listening to people, scanning magazines, and watching television clips to discover if the staying power of outdated perceptions of school librarians is as strong as I suspected. Where did my friend of the queue get his "information" about my work? I wondered how it is that we school library media specialists, who write voluminously about our work and constantly stage public relations programs, have a general public so little aware of what we do and the stellar contribution we make to the education of young people.



I have come to suspect the basic reason is we do not promote our goals, activities, and resources in professionally respected terms that relate to the concerns of our publics.

Watching, Listening, and Scanning

As I set to gathering impressions, this is a sampling of what I observed:

- Very rarely did I read anything about education problems and their solutions or see anything about the school reform movement that suggested an important role for the school library media center. This was true even when authors were obviously talking about our central contributions.
- In an article about a teachers' strike, during which the administration attempted to keep the school open, the author said a student went to the library to get a skiing magazine. The library was seen as a source of trivial browsing material, not a source of materials to redeem the students' time.
- In a class on updated teaching strategies, one of the presenters spoke derisively of "sending students to the library." He saw this as a time-waster indulged in by lazy, unprepared teachers.

BEST COPY AVAILABLE

- In a biographical sketch of Jack London, the biographer told how Jack's reading was guided by a skilled public librarian after the school librarian refused to lend him a second book because, in an ecstasy of intellectual discovery, he had marked up Washington Irving's *Alhambra*. The school librarian was, of course, routine-oriented and uninvolved in students' real learning.
- In television spots related to education, the library (which does not seem to exist in every school) almost invariably serves as a backdrop for people talking about something else. Sometimes the camera pans computers that happen to be around, the print materials soft-focused in the background.
- In browsing recent articles aimed at the general public, I found the presence of books in the classroom assumed; references to the library were made in terms of dashing down to locate a fact in a reference book, not using the library for the meat of a challenging research project.
- In a single issue of a publication addressed to teachers of reading, I found: (1) "We collect tradebooks . . ."(reference to a classroom teacher's practices); (2) "The teacher gave him a book. . . ."; (3) A description of a whole language approach that didn't mention involving the school library collection; and (4) Three references to public libraries and none to school libraries.
- In articles on literacy and illiteracy, by professionals and nonprofessionals alike, the jump to "school library" almost never happens, even when their subject is children in school. Only articles in publications normally read by librarians regularly do this.
- Two library media specialists wrote a book on exciting new directions in schools' teaching approaches. The reviewer noted that never once did they mention the school library media center.

Using the Language of Public Concern

I believe part of our failure to communicate is our deeply ingrained habit of using a language different from that used by others who are speaking about the education of young people. *They* speak of the inability of young people to gain meaning from or find pleasure in reading; of inability to function in the world of books. *We* speak in terms of accreditation standards. *They* are concerned about the erosion of values, teen drug abuse and alcoholism, teen pregnancy, our young people's preoccupation with externals—thinness, fashion, image. *We* speak of exposing of exposing young people to the wider world; of providing viewpoint balance; of showing all sides of issues; of bibliotherapy. *They* speak of developing reasoning capacity and critical thinking skills. *We* speak of circulations per student, student aides, displays, and materials availability. There may be a difference of both style and substance. Small wonder they don't hear us.

You may disagree with these observations, but it is hard to deny that writers in both the popular and education presses appear not to know we exist, much less exist as a cogent part of the solution to education's ills. With all our communicating, we have not communicated well or garnered support where solutions are posited or decisions made.

> ***Until some respected body of research says "here's proof," few schools are going to put libraries on their priority list. No profession has gained prestige and standing without a research base.***

Taking Responsibility

If this is ever to be different, I believe we—each and every one of us—need to accept part of the responsibility to turn it around. Many of us are writers. We know the uses of the media, print and nonprint. We attend conferences within the general education community and the public, as well as within our own specialty. We sit on committees. We have advanced degrees or have regular contact with university-based researchers looking for new fields for research. We need to harness these skills and contacts for our own promotion.

So. . .I Have a Dream

- *That we quietly discard "media center" and "media specialist" and reclaim the words "library" and "librarian."* For 20-plus years, we have tried to get the public to use and understand "media," in relation to our function, to no avail. I once heard President Reagan say, "I have notified all the media centers. . ." At our state fair, the director announced that a new building was to be a media center. The only persons who got the mixed messages from these two statements were, I am sure, a handful of school people who had been trying to sell that name to the public as "the part of the school that stocks information sources of all kinds."

"Media center" is an elegant concept, but one whose time, I believe, is gone. It would be far easier to tell the public that the *library* now houses information in electronic formats and provides computers for student use. It appears to be as impossible to communicate an abstraction such as "media center" as it was to teach the public to use Cutter numbers.

•*That we will soon have a larger body of research studies showing unequivocally that good school library programs equal better student achievement.* Because we can point to only a relative handful of studies, a larger body of research is essential if we are ever to gain credibility with the education community and the public. The task of defining this research is daunting because the variables are so numerous, but studies can be designed to control for them.

> ***Our public needs to know that we are responsible educators, not custodians of shelves full of unpleasant surprises, defined in terms of inappropriateness or irrelevancy.***

Important questions remain to be answered: Can the specific goals of an outcome-based school be accomplished with a larger, broader-based library, or with a smaller, more tightly chosen collection? How can we best use the explosion of materials available through CD-ROM technology? How can library materials be used in developing critical thinking skills? What will be the results of a move to narrow the classroom focus in a world of information increasing exponentially? Until some respected body of research says "here's proof," few schools are going to put libraries on their priority list. No profession has gained prestige and standing without a research base.

•*That major education conventions will have well-attended sessions, presented by people with doctoral training, on research reports about how school libraries can boost student literacy and achievement.* I believe that these will be attended well when they are designed so that convention goers see them as vital to their interests.

•*That administrators and classroom teachers will be trained by university education departments in the use of multiple book and magazine sources as a viable alternative to textbooks.*

•*That we learn to focus our materials on society's concerns in such a way as to meet those concerns.* Our public needs to know that we are responsible educators, not custodians of shelves full of unpleasant surprises, defined in terms of inappropriateness or irrelevancy.

•*That authors for the popular press will say, up front and again and again, that a library with an adequate budget and full-time professional and aide assistance makes a school better.*

•*That school librarians set themselves the task of writing about school libraries for publications of all kinds, not just for each other.* I believe we can still capitalize on the public's traditional goodwill toward libraries. But at a time when every institution in our society is up for evaluation and review in terms of its payback per dollar spent, not some nebulous benefit that doesn't translate into concrete evidence, we cannot depend on that goodwill to carry us long. Also, in our writing and speaking, we need to exploit the public's interest in computers, laser technology, video, and anything electronic. We are well along this road in practice, but I have to ask why, in the face of this, the man in the opening example still perceived me as most probably preoccupied with the very lowest level of clerical detail.

•*That we invite our publics into our libraries to sample the content and learn how we fit into the educational program of the school.*

•*That we identify more strongly with the fight against illiteracy, innumeracy, and other ills related to poor performance by education.* We must acknowledge that we were part of the problem in the past and can be part of the solution in the future.

Let us assume that THE BOOK REPORT and LIBRARY TALK go to the cream of practicing school librarians. If libraries are ever to be, in our publics' minds, more than an evocative backdrop for the video camera, we are the people who must publicize our role as a central moving force in bettering education.

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Are You Hollering Into the Wind?

By Dale Buboltz & Ruby Ling-Louie

The authors believe your actions speak loudly to all those who work with you. They offer some markers by which you can measure the impression you make.

Your principal doesn't listen to you? Your library isn't getting the attention it deserves? You've dipped into "The Mission and the Challenges" chapter of *Information Power* and come up with a good case of overload? Fret not. There are three down-to-earth qualities that may remedy all this for you, if you bring them into common practice. They are: responsibility, credibility and communication.

Take the first quality, responsibility. This is the ability to choose your response, or as the trainers in the corporate world say, "be proactive." If you are responsible, you act. You are not acted upon. You are the product of your own decisions, which are based on your values.

This fairly simple concept comes as a big shock to some librarians. They have spent so many years giving ready excuses—"I have no help." "I have no money."—that the excuses have become self-fulfilling prophecies. "I have no help and I have no budget, so nothing happens in the library. Because nothing happens in the library, I receive no help and I have no budget!"

If you're looking for a library position with *enough* help and *enough* money, you're probably going to have to die and go to heaven to get it. There's never enough money or help in the library. What you need is an attitude that gives you the initiative to make things happen with the resources you have.

The responsible librarian isn't playing the numbers game—high circulation, crowded and confused classes, hour after hour. This game is sure to burn out any librarian. We're not talking about a formula for doing more with less. We're talking about a shift in attitude, which brings us more resources.

The first step to responsibility is to put your goals in writing. (Remember that these goals aren't carved in stone. Every year, take the time to reset your goals.)

Share your goals. If you are the only paid person in the library, share your goals with student workers and volunteers. Try to make sure that others internalize your goals. If you work with one or more paid staff members, you should devote much time to training.

Sharing your goals with administrators is optional, in our opinion. Do so if there is a constructive climate for such action. We've shared our goals with administrators as they were being formulated and after they were written. In the future, we probably won't share goals as they are being formulated. However, we will share our evaluations of goals achievement. As a result of learning about our partly fulfilled goals, the principal often finds the resources to fulfill some of these goals.

If you are wondering how to come up with goals or a mission statement, you might try this visualization tactic. Imagine yourself a year from now. You are attending a surprise testimonial for a member of the staff. Four people have been asked to speak—a student, a teacher, an administrator, and a parent. *You* are the guest of honor. What would the speakers say about you and your accomplishments in the library? What would you *want* them to say? Be conservative, but don't tie yourself to your own history. Break out. Think about the possibilities.

When you're looking for goals, don't forget to read *Information Power* again. Pick out statements that would help your library become the place you know it can be.

Credibility

The second quality is credibility. Credibility is being a successful model. If you want to have a successful library, model it. What is a successful library? You may have to look back to your goals. Your success is measured by the accomplishment of the mission that you set.

We have set some credibility "markers" for ourselves. These markers are not always directly related to goals, but they are related to thriving libraries generally. They speak volumes for what the librarian is trying to do. Here are our markers for credibility in the library:

The librarian

- has one firm rule: "Kids, staff, and parents first; stuff second."
- feels guilty when the library is observed by teachers or administrators during open hours with no or just a few student users.
- makes every effort to keep the library open for student and staff use before, during, and after the school day. Rarely, if ever, closes the library to get his "work" done.
- can be seen working with students and staff during lunch hours and other times when they are free to come to the library.
- always knows something that can't be done, but makes sure the things that are done are closely related to the goals.
- realizes that the card catalog will not be what a person remembers about his student days in the library.
- sees the library environment as an indicator of caring. Remembers to change the environment often.
- has a million ways to say "Welcome" to the library.
- never stops learning names.
- keeps smiling even at the risk of looking as though he is "up to something" or a fool.
- knows the power of making others "look good."
- records library statistics and shares them in interesting and novel ways.
- shares leadership in the library with teachers and students.
- models good teaching and works closely *with* teachers, but not necessarily *for* teachers.
- serves as chairman of one of the principal's important school committees unrelated to the library or reading.
- is given equal status with department heads and attends a variety of department meetings.
- never kills a moment at a staff meeting by talking about overdue books.
- joins professional organizations at all levels and promotes the public library.
- and last but not least, never takes the library too seriously. There is another day.

Imagine yourself a year from now . . . You are the guest of honor at a testimonial dinner. What would the speakers say about you and your accomplishments in the library?

You may have other indicators. However, if you are able to internalize most of these, your image will improve along with your effectiveness.

Communications

The last of our three qualities is communicability. There is a sequence to responsibility, credibility, and communicability. The most difficult to practice is responsibility. But, it is the most important for your effectiveness. Next comes credibility. Your credibility grows out of responsibility. As you establish and work through your goals, you will see your stock in credibility rise. Finally, you establish communication.

Why is communication so important? By the nature of the position, being a school librarian is professionally lonely. You may be the only librarian in the school. No one else has your duties; you are always overworked and under-utilized. In defense, most of us develop thick skins. Like scar tissue, thick skin can get in the way of your effectiveness. You need to open up the library. The key is communications, especially communications with the principal.

You've listened carefully to the principal's goals. You've volunteered for one of his pet projects. You've kept her informed on the number of books checked out, the number of students served. Now, you're ready to slip the principal the important stuff. Here are some

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guidelines we follow in communicating with principals and other members of our four publics.

1. Principals & Other Administrators

•Always be ready with information to make the principal look good.

•Whatever you write or say, make it short and to the point. Think in terms of 30-second time bites.

•Never use more than a page to write your message. Principals don't have much time.

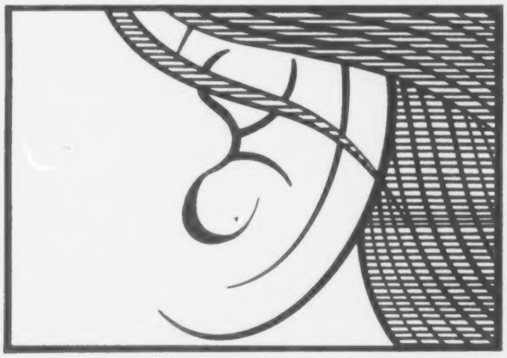
•If it is worth your time to write it, type or print your message on colored paper. (Color helps your principal find your messages among other papers.)

•Survey students and teachers frequently. Report the findings immediately and act on the responses.

•Use artwork and design to make your papers attractive.

2. Students

•Print flyers to keep students informed. Stage lively contests and promotions to keep students interested in the library.



•Identify library resources with neatly printed signs.

•Use the school's morning bulletin. Try some upbeat, little-known facts. (We recently ran a daily series under the title "Global Literacy.")

•Use every positive tool of communication your school has, but always use them with class. We know some librarians who will not use the school's piped-in public address system because it is over-used or poorly used by others. Good for them!

3. Teachers & Other Staff Members

•Try ideas that meet the special needs of teachers and other staff members. The effort itself communicates! Here are two of our efforts: After a significant increase in cafeteria prices, we began serving coffee in the library workroom. Before the winter holidays, we provide a collection of gift catalogs for teachers—and make photocopies of the order forms. Because of the interest in the catalogs, we don't check them out. Most stores are happy to give catalogs to the library. (Be sure to make the request on school stationery.)

•Always print the name of the library on notices, flyers, letters and so forth.

•Use the typewriter or the computer for all messages to teachers. Handwriting is not easy to read.

•Participate in all reading promotions.

4. Community

•Encourage community groups to use the library after school hours. Yes, this does impose on you and your staff, but the gesture communicates.

•Write articles for community newspapers. Invite adults to become library volunteers.

•Make sure parents feel welcome in the library.

•Encourage all teachers and librarians, but especially those from feeder schools, to visit the library.

How will you find time to do all of this? The responsible librarian will find time by keeping in touch with the *important* tasks. Here's a visualization exercise we do from time to time to keep ourselves focused on the real tasks of the library. We imagine that we are students taking our first walk through the library. We list the things that are "right," remembering our goals. We also list the things that need to be improved. We also take an imaginary walk as teachers, administrators or parents.

. . . the card catalog will not be what a person remembers about his student days in the library.

Finally, here's a challenge for you. It came to us when a former graduate of the junior high stopped by for a visit before he left for college. We asked the inevitable question, "What do you plan to major in?" Without a moment's hesitation, he said, "Library science. I want to be a librarian." This got us to thinking. If we did things just a little differently, maybe we could find some other librarian in the making! What a wonderful challenge . . . create new librarians to replace us.

For Further Reading

Stephen R. Covey, *The Seven Habits of Highly Effective People.* Simon & Schuster, 1989. For a discussion in greater detail of the concept of responsibility as a value orientation.

Tom Peters, *Thriving on Chaos: Handbook for a Management Revolution.* Knopf, 1987. The title aptly describes the kind of mind-set the librarian needs. A provocative work intended for industry but useful for the school librarian.

Zig Ziglar, *Goals: Setting and Achieving Them on Schedule* (audiocassette). Nightingale-Conant Audio, 1988. This audiotape will give you a fuller discussion of goal setting.

The Care and Feeding of the Administrator

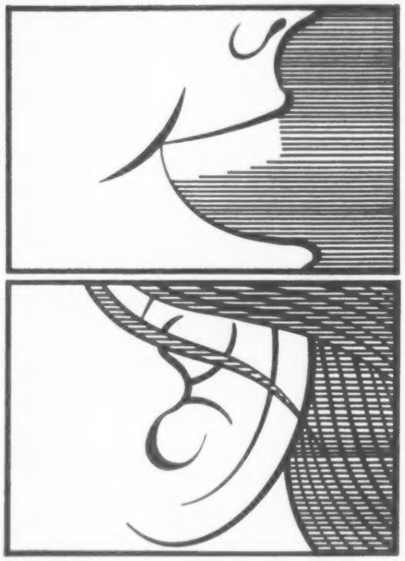
By Edna M. Boardman

Up-to-date information does not seep automatically into the mind of your school's administrator. He or she gets it from professional reading, from institutes and workshops, and—if you are alert—from you, the school librarian.

When school started last fall, our school system was in the process of updating our Equal Access policy. Because of a June 1990 Supreme Court decision, *Westside Community School Board v. Mergens,* public schools that have any noncurriculum-related clubs must also allow clubs with a religious purpose to meet within the school. During the summer, I found some materials about the decision and appeared with them at the office of the assistant superintendent. We had a policy related to the six-year-old law, but this was the first solid information the administrator had seen on the court decision.

Not all information will be as timely, but there some kinds of news that administrators need from you on a regular basis:

•*Articles about education from the popular magazines,* which are read by many parents but may not be read by administrators. Such articles will tell him little he doesn't know about the schools, but they will alert him to the messages the popular press is giving parents. The articles often foretell the kinds of pressures that will be passed on to the local school system. For example, in the September 4, 1990, issue of *Family Circle,* parents are urged to "press your school to base grades on total performance—not testing alone." If readers of this magazine decide to "press" in your district, your administrator should know about the impetus.



•*Accounts of happenings that could affect your school in the future.* Give the administrators news items about court decisions that impact education, and articles about the schools' options. Did someone file a suit involving a textbook series your district is using? Is an organization in your state proposing a campaign to include something in (or eliminate something from) your curriculum? Is support gathering for voucher or choice plans? Is some national power group trying to change how teachers are trained and certified? Even if these issues do not affect your district directly now, administrators need to know what's in the wind.

•*Research studies that pertain to some local issue or aspect of the school's program.* Does a study recommend one basic academic program for all high school students? Has someone found the kind of drug prevention program you are using actually increases drug use when used at one level but reduces it at another? Your administrator's informed recommendation to the school board could be based, in part, on the material you gave him.

•*Descriptions of new technology and new programs.* Has a school in another state piloted a program being proposed for your district? Your principal will not necessarily know about it if you don't clip that article and give it to him.

•*Surveys and studies concerning the habits, fads, and problems of children or young people today.* Is *Nintendo* absorbing too much homework time? Are the jobs teenagers run to after school doing more harm than good? Does a new study show academic pressure is the most anxiety-producing element in young people's lives today? Are parents becoming more aware of their role as the primary educators of their children? This type of news will help the principal know his clients.

•*Articles about school libraries.* Keep the administrator in touch with how libraries enrich the school program and what he can do to help you do your job better.

Be Sensitive and Selective

You should know what direction your school administrator is moving. Is he casting about for information on school restructuring? Is she keeping track of the effective schools movement? Is he interested in what influential think tanks have to say?

Your administrator's time is limited, so be selective in what you give him. Materials on target make you more effective than you would be if you put all kinds of information in the principal's office mailbox every day. Early in my library career, I knew I had overdone the "you'll be interested in this" ploy when the principal said, "Edna, don't you have a wastebasket in the library?"

How do you find time for this news gathering among all your other duties? If you are like most librarians, you are a compulsive reader. You already read the headlines of several newspapers, scan the tables of contents of dozens of magazines, sort the direct-mail advertisements, read book reviews,

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Edna M. Boardman is the Librarian at the Magic City Campus, Minot High School in Minot, North Dakota. She is a frequent writer for theme sections of THE BOOK REPORT. Her article on book selection appeared in the September/October 1990 issue.

and watch television specials on educational issues. If, as you read and scan, you also "think administrator," the relevant materials will pop out at you.

Materials in various formats are appropriate for passing on to your administrators: Books, newspaper clippings, articles, even whole magazines. Fastbacks, the 35-to 40-page, digest-size monographs published twice a year by Phi Delta Kappa, are especially fine for bringing educators up to date on all kinds of matters pertaining to education. Titles from the series may be available free through a local chapter of Phi Delta Kappa. If not, they can be purchased for $5 each from PDK, P.O. Box 789, Bloomington, Indiana 47402-0789.

If you find a review of a book you would like to include in your book order and also think it would be of special interest to your administrator, show her the review before you order. When the book comes, check it out to her immediately with a reminder of her request. She may appreciate your including a special-interest publication, such as *Education Week, The American School Board Journal,* or *The School Administrator* in your magazine order. Of course, be sure she does not already get it through a professional membership.

Let the principal know that you are able to get materials through library networking services in the state.

The Administrators You Serve

Whom should you include within your purview? Your building principals, of course, are your primary responsibility. Listen to them and know what their individual needs and interests are. At the risk of stereotyping, the higher the administrator's status, the more sophisticated his interest in educational issues will be.

In addition to the principal, others in need of information from the library are district-level superintendents, curriculum coordinators, the director of finance, and the drug coordinator. Occasionally, I send material to the state superintendent of public instruction, who used to be a teacher in my building. Don't neglect school board members. They often have little access to the information they need for the momentous decisions they must make.

Touch of Style

Get some distinctive notepaper to transmit materials to your administrator and other members of your public. The American Library Association, Upstart, and other publishers sell attractive library stationery and note pads that can become your "trademark" for a year or two.

Attending to the information needs of the administrators will help the whole school system do a better job of serving the young people in your community. And surely, when the needs of the library come up, the administrators will have a better idea of who you are and what you do.

A Matter of Mutual Trust

By Robert Graef

To get to the core issues of the administrative aspect of public relations, let's go back to our first day on the job. On that day, our administrators had a bit of a parent-child attitude toward us, their new staff members. After all, we were young and untested. Earning their trust was our first hurdle.

But, let's dig deeper. When we look at the differences between our separate educational missions, we find plenty to separate librarians from administration.

First, the librarians: We're our schools' window into the universe. We throw doors open to new realms of experience, expression, and knowledge. Now consider administrators: Controlling the budget. Defining curriculum. Pursuance of the goals of school board policies. Maintenance of physical facilities. This is the kind of thing administrators deal with, and we ought to be happy someone else is stuck with it.

When we examine the breadth of administrative duties more closely, we find that a great many of them deal with limits: how much can be spent, what behaviors are acceptable, what books are approved, and so on. While we're soaring off toward infinity, they're building boxes to contain a prescribed program.

It takes daily effort to establish a mutual trust that will span the differences separating us. So, better sooner than later, we should ask ourselves the healing question: How can we earn the complete trust of our administrators?

There's no instant solution, no quick fix. Take it a bit at a time—A memo offering background on any title that might come under attack, copies of all press releases, calendars of events and parent newsletters, and invitations to view all special programs.

Never, never send an administrator a half-thought-out document or proposal. When your figures check, spelling is corrected, possible conflicts or problems have been recognized—when you've critically reviewed the plan for the umpteenth time and are sure you're solving a problem without creating a bigger one—then route your paperwork to your administrator.

We all know that administrators get bombarded with flak concerning books and lessons and teaching practices. They are our first line of defense, but too often we leave them unarmed. Without trusted staffers who snap off sound responses to book critics, they're forced into making uninformed decisions that we have to live with. Without trust, librarians and administrators often line up on opposite sides when such controversies strike, perpetuating needless bitterness. No amount of public relations will clear those muddy waters easily.

It gets down to this: Can our administration trust us to be calm, competent, strong, informed and responsible in any situation? Can we recognize the necessarily different educational mission of administration and work toward building the trust that bridges the gap?

From the first day on the job, we have to prove ourselves. Those who don't remain superannuated children in a professional sense. When we don't work at earning our administrators' trust, our level of support suffers accordingly. Those who do enjoy the support of people in high places and their programs show it.

Robert Graef was the Librarian at Marysville, Washington, Middle School before he started his own consulting and publishing service, Paragon Publishing. He served as a consultant to the new Public Relations Notebook for School Librarians, *published by* THE BOOK REPORT.

A Dozen Ideas for Working with Classroom Teachers

The theme of the feature articles in this issue is "Working with Classroom Teachers." The discussion begins here with a list of 12 specific ideas.

Susan R. Austin

As the learning materials specialist of a suburban elementary school, (transition/first grade through fourth grade), I have become increasingly concerned about three situations. The first situation is the adjunct role that children's literature and trade books play in the school curriculum. This attitude is contrary to current research and raises my second concern: students are not being exposed to the multifaceted learning experiences offered by literary works. The third troubling situation is the stress experienced by teachers as they are asked to add more and more to curriculum content.

I believe librarians can address these concerns through a close, working partnership with teachers. In that belief, I offer the following suggestions:

- *Attend curriculum planning sessions and team teaching meetings.* I believe the librarian's attendance should be mandatory. Curriculum problems are often first discussed in these planning sessions. Who better than the librarian knows what materials and equipment are needed if the collection is to support, enrich and extend programs. In addition, librarians occupy a unique position in the school. Few other members of the staff have close daily contact with the entire faculty and student body. The library can reflect curriculum changes and, at times, lead the way for curriculum changes not only in materials and equipment but in services as well.
- *Distribute bibliographies of new materials and equipment at regular intervals to the entire school staff.* Catchy annotations or line drawings invite teachers to browse.
- *Involve teachers in previewing materials.* Immediate use of new materials is insured if teachers have been involved in their selection. Teachers take pride in being able to share special areas of knowledge or expertise.
- *Stuff teachers' mailboxes with advertisements of materials for purchase consideration.* This allows teachers to have a voice in materials selection and draws on their areas of special interests and strengths.
- *Publish newsletters.* The newsletter about library activities in our school is called "Loose Ends." In it, we announce new materials, gifts to the library, scheduled meetings, and reminders of deadlines and procedures. We often include ideas for classroom bulletin boards. Teachers look forward to each issue of our newsletter because we frequently add funny anecdotes or cartoons.
- *Display new materials for browsers.* When new materials are available, we invite teachers to the library for coffee or tea and browsing. Teachers examination insures the materials will be put to use quickly.
- *Sponsor special programs in the library.* This may take the form of meetings with authors and illustrators, puppeteers or storytellers.
- *Sponsor reading programs.* RIF (Reading Is Fundamental), a nationally sponsored paperback book give-away program, causes excitement among our students. There are

other nationally sponsored reading programs. When you participate in one, be sure to include teachers in book selection. Let them share in the delight of students who are discovering new books.

- *Offer equipment and services that support classroom teaching, such as videotaping programs for remediation, experience, and enrichment.* Our storytimes are combined with art experiences. The science supervisor visits the library regularly and brings a webbed, slithery or four-footed friend. These programs are directly related to the units being studied in the classroom and serve as introductions to or "wraps-up" of the units.
- *Construct literature centered units with teams, grades or individual classroom teachers to form an interdisciplinary approach to learning.* Using literature as a focus provides an aesthetic experience or "home base" for students to return to as they negotiate and practice new skills. Teachers, experiencing time stress due to curriculum overload, have found that learning with this holistic method also encourages student transferral of skills across the curriculum and fosters critical thinking skills. The librarian can suggest a single title or a body of work by authors or illustrators that may support the teacher during unit construction.
- *Feature teachers' selections of favorite works.* These selections of childhood favorites or subject interests may provide grist for bulletin boards and displays that promote reading.
- *Allow teachers to sponsor reading promotions revolving around special grade activities, holidays, or notable birthdays.* This encourages children to read subject matter they might not ordinarily select without this special attention.

I hope this list of 12 suggestions will confirm what so many fine professionals are doing already, provide support for contemplated activities or serve as practical suggestions.

Susan R. Austin is the Learning Media Center Specialist at Harvey C. Sabold Elementary School in Springfield, Pennsylvania. In addition to teaching at all levels—from college to elementary school in Pennsylvania and North Carolina, Susan spent a year as the elementary division librarian at the American School in London. There she interviewed a number of British authors and illustrators. At the present, she is finishing her Ph.D. at the University of Pennsylvania, majoring in literature for children and adolescents. Storytelling is her favorite activity.

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Reaching Out to Math Teachers & Their Students

By Rita S. Koontz & Linda Perguson

One of my public relations goals was to entice every teacher to use the resources in the library. Some investigation yielded library activities for most subjects, but not for math. Luckily, the math teacher wanted to provide library research experiences for her students. After searching the reference books, she developed the exercises reprinted below.

Having taught math, I knew from experience how boring drills in the math concepts could be. Our lessons not only provided practice in skills but also taught students how to use reference and resource materials.

We worked together as a team, each of us working with half the class on alternate days.

DIRECTIONS: Using the section of the *Guinness Book of World Records* called "The Living World" locate the numbers necessary to do these multiplication problems.

1. The number of years it took the slowest animal to travel 101.5 miles × the length of the longest animal = __________.

2. The number of months of the longest hibernation × the weight of the largest carnivore = __________.

3. The weight of "Boma" (see "primate strength") × the age (years only) of the longest-lived rodent = __________.

4. The weight of the tallest horse × the height of the smallest stallion (see "smallest horse") = __________.

5. The number of registered cocker spaniels (see "most popular dog breeds") × the weight of the heaviest dog = __________.

6. The number of surviving male kittens in the largest cat litter × the number of mice killed by "Towser" (see "mousing champion") = __________.

7. The weight of the heaviest chicken × the number of feet only flown by "Sheena" (see "chicken flying") = __________.

8. The length of the longest earthworm × the weight of the largest squid = __________.

9. The radial spread of the largest octopus × the weight of the largest bivalve shell = __________.

DIRECTIONS: In the "Health and Medicine" section of *The World Almanac & Book of Facts*, use the chart "Nutritive Value of Food" to find the total number of calories consumed by each person. Give the year of the almanac you used.

Sally

__________ 2 eggs fried in butter
__________ 3 oz. ham
__________ 2 biscuits
__________ 1 cup whole milk
__________ 1 cake doughnut
__________ Total

Joe

__________ 6 slices bacon
__________ 4 pancakes
__________ 2 cups skim milk
__________ 1 cup orange juice
__________ Total

Tim

__________ 6 oz. roast beef
__________ 1 cup mashed potatoes
__________ 2 cups whole milk
__________ 1 serving cherry pie
__________ Total

Gary

__________ 4 chocolate chip cookies
__________ 3 tbsp. peanut butter
__________ 2 slices white bread
__________ one 12 oz. cola
__________ Total

Jane

__________ 1 serving pork chop
__________ 1 ear sweet corn
__________ 1 cup peas
__________ 1 cup mashed potatoes
__________ 1 ginger ale
__________ Total

Kim

__________ 2 cups spaghetti
__________ one 12 oz. cola
__________ Total

DIRECTIONS: Use the chart "Major Rivers in North America" in *The World Almanac* to find how much longer the first river is than the second river.

1. Milk River __________
   Ohio River __________
2. Rio Grande __________
   Snake __________
3. Cimarron __________
   Liard __________

DIRECTIONS: Use the chart "Lakes of the World" to find how much deeper the first lake is than the second lake.

1. Lake Huron __________
   Lake Erie __________
2. Caspian Sea __________
   Lake Superior __________
3. Tanganyika __________
   Great Bear Lake __________

DIRECTIONS: Find the population of five counties in any state and then round each county's population to the nearest hundred and to the nearest thousand.

Then rank the counties in order from greatest to least by population.

DIRECTIONS: Using the symbols, >, <, or = compare the populations of the counties listed below.

Kentucky

1. Hopkins ________ Floyd
2. Estill ________ Casey
3. Marshall ________ Logan
4. Gallatin ________ Carlisle
5. Woodford ________ Mason

Tennessee

1. Franklin ________ Cumberland
2. Carter ________ Maury
3. Perry ________ Moore
4. Jackson ________ Hancock
5. Greene ________ Anderson

Florida

1. Lee ________ Sarasota
2. Putnam ________ Martin
3. Levy ________ Holmes
4. Franklin ________ Dixie
5. Citrus ________ Santa Rosa

Rita S. Koontz is the Librarian at Radcliff Middle School in Radcliff, Kentucky. Linda Perguson is the Mathematics Teacher at the same school.

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A Summer Reading List with a Twist

By Aleta Lardin & Deborah Sakelhide

At our middle school (grades 6-8), a weekly "activity period" offers groups of students a chance to work together on a project of their choosing. The types of projects available are outlined by the adult sponsors of these periods. A year ago, we offered this project description, among others, to seventh graders:

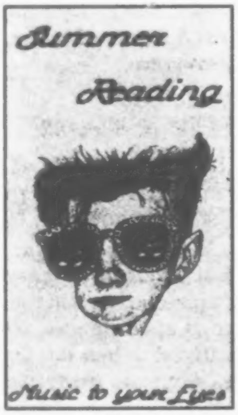
> . . . students will collect favorite book titles, write and type annotations for a summer reading booklet. This is a good opportunity for book lovers and computer whizzes to "show their stuff."

The nine students who chose this activity included students of different reading levels as well as different interests. As a result, the first titles suggested ranged from Dante's *Inferno* to the latest paperback in the Garfield series. Prior to selecting this activity, several of the students had no personal contact with others in the group. One student was new to the school; one had recently tested out of remedial reading; several were honor students; three were active in athletics, and one was a member of the library's reviewers club (see THE BOOK REPORT, April/May 1990). In spite of the diverse interests, the students shared a common love of reading.

In two brainstorming sessions, the students discussed what they felt other students would want in a reading list and how the list should be packaged. As sponsors of the activity, we had determined that the list would distributed to all current students and incoming sixth-graders before the close of the school year. Other than that requirement, the direction of the project was in the students' hands.

After browsing through several reading lists which we had collected from neighboring public libraries and schools, the students began to design their booklet. Several theme ideas were discussed before they settled on "Summer Reading—Music to Your Eyes."

In the next several meetings, the students studied the personal choices of the members of the group. Early on they agreed that the final selection should be based on a broad consensus within the group. To ensure this, some students volunteered to read titles that only one or two members of the group had read.



We sponsors were pleased by the group's insistence on addressing the varied interests of the student body. The group wanted to include outstanding books, new and old, that might not be widely known by other readers. For this reason, popular series books that were readily available and already widely read (for example, *Babysitters Club*, *Garfield*, or *Choose Your Own Adventure*) were omitted from the list.

The group also felt that the list should indicate where the books could be found—public libraries as well as school. Since the school library was the base for the selection, only titles available in the school as well as one or both of the public libraries were considered for the final list. To determine this the students checked the card catalogs of the public libraries. The locations for each book were included in the final booklet. The public librarians became interested in this project and offered to promote it during the summer.

By the seventh meeting, a list of 52 titles had been compiled. It was time to begin what we sponsors anticipated as the biggest challenge for the group—writing the annotations. The students themselves viewed the annotations as a natural progression. They volunteered for their preferences, in most cases, the titles they had nominated. We provided samples of various styles of annotations along with helpful tips.

By the last meeting of the first nine-week session, all the annotations were completed and collected. The last writing task was a one-page evaluation form, which users of the book could complete during the summer and return to the school library in the fall as an entry in a raffle. Users were asked how many books they read over the summer, the title of their favorite, and what

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Deborah Sakelhide is the Librarian and Aleta Lardin is an English Teacher at Pine Middle School in Gibsonia, Pennsylvania. Their article on developing a district-wide style manual for written assignments appeared in the January/February issue.

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suggestions they had for the next booklet.

The sponsors proofread and edited the annotations and distributed a draft to the staff for review of possible conflicts or complications that might arise with these titles. (For example, one teacher had planned to use one of the titles as assigned reading during the coming year.) The group was very pleased to see evidence that several teachers were reading suggested titles after the draft was distributed.

The focus of the second nine-week session was on producing the booklet. Entering the annotations on the computer was made easier by the fact that all students had completed a basic computer course. The students did the typing during study hall or before school. Clip-art illustrations were used throughout the booklet. Some basic information about the use of library cards and the dates on which the school library would be open during the summer were included in the booklet. The new school library hours were established so that incoming sixth graders could have an opportunity to use the middle school library before the close of the school year.

Because the project was part of the regular school program, money was available to cover paper, spiral bindings, and printing costs. The students collated and bound the booklets. The cost for 600 booklets was approximately $400. (This cost could be reduced by photocopying in-house and other measures.)

When the booklets were completed, the group celebrated with a pizza party in the library. Seeing their work in print, our reviewers were soon offering suggestions to make next year's booklet even better. Since this activity was only offered to seventh graders, this group of students asked us to include eighth graders next year so they could have a chance to put their ideas to work.

Adopt-A-Book Update

By Sally Woodard

"Yea!! We got another one. We're gonna win!!"

What is this? A championship football game? The state track meet? A crucial election? No—it's a science class at West Charlotte High School, vying for top place in the Adopt-a-Book contest.

When we instituted the Adopt-a-Book program last year (see THE BOOK REPORT, January/February 1990), we had no idea how overwhelming the response would be or how much money we would receive to purchase new books. Last year's total was over $900; this year's surpassed it by $400.

The project is held during National Library Week. The library invites one subject-matter department a year to spearhead a fund-raising drive in their classrooms. New books are then purchased in that subject. The classrooms that raise the most money receive a pizza or ice cream party. So far, we have held fund-raisers with the social studies and science departments.

With $1,300 to spend after this year's fund-raiser, we had to decide what to buy. Of course, we had some new titles in mind. Having known all year that we probably were going to hold the Adopt-a-Book project with science classes, we had made special note of titles that we thought would be appropriate for our collection as we read the review journals. We also solicited suggestions from the teachers. Then we compiled all these suggestions into a consideration list, which we gave to the participating teachers. We asked the teachers to allow their classes to help choose the books from the list. We felt it was important for the students to have some voice in this process since they were the ones who raised the money.

In preparation for the new purchases, we weeded the science collection. Some books were obvious choices for discarding because of their physical condition. Other books became candidates because of their copyright dates, a particularly important consideration in the areas of technology and medicine. We also weeded multiple copies of a title if a check of circulation showed that the title was in little demand.

When the new books arrived, we put a bookplate in each, designating the teacher and the students who contributed to the purchase. Before the books were shelved, we displayed them so the entire school would be aware of the contributions made to the Adopt-a-Book project.

A lot of trouble? Yes. Quite a few headaches? Yes. Worth it all? Yes, indeed!!

Sally Woodard is a Media Specialist at West Charlotte High School in Charlotte, North Carolina.

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The Library in a Career Partnership

By Patricia Hare

In a previous article (THE BOOK REPORT, March/April 1989), I described how our library became a resource center, with a substantial collection of career-related books, audiovisuals, and computer software.

During the past year, our school established a career partnership with Good Samaritan Hospital in Cincinnati, Ohio. The partnership allows students to "shadow" (observe) professionals as they go about their daily jobs. Opportunities include shadowing not only in the health fields but also in other fields typically found in a hospital, such as business, law, engineering, nutrition, and marketing. Students who are serious about a career choice can choose to enter the mentoring program, where they observe and work with a professional for a whole week.

For the teaching staff, the partnership provides speakers, field trip opportunities, displays, and inservice programs. In the 12 months that the partnership has been in operation, over 88 students have shadowed, 94 have taken field trips, and over 300 participated in a health careers fair. Those numbers will probably double during the remainder of the school year.

As one of two career specialists in our building, I was involved in the planning along with a team of teachers, school administrators, and hospital professionals. The library was designated the "headquarters" for the coordination of partnership activities and information. The library already was an established career resource center and it offered all the ingredients for success: students, staff, telephones, and computers.

All communications about the partnership—announcements, memos, newsletters, and telephone calls—originate in the library. Students come to the library to arrange for shadowing experiences. Teachers come to the library to request field trips, speakers, and general information.

The benefits of the partnership are numerous. For the students, the opportunity to observe professionals at work is a unique educational experience. For the staff, the partnership provides numerous resources to enhance their lesson plans. For the hospital, the partnership is an opportunity to educate young people about careers in the health fields and hospital management.

The library has benefited greatly. The partnership has enhanced its role as a resource center. A number of students and staff have been drawn to the library for partnership information and then returned to use some of the other resources.

I also have found the experience fulfilling as I work with interesting professional people outside the field of education. I have also enjoyed talking to and working with the many students who come to the library to talk about their experiences. Our career partnership has created the opportunity for the library to be a "partner" to the community, students, and the staff.

Patricia Hare is the Library/Media Specialist at Northwest High School in Cincinnati, Ohio

REACHING OUT.... ....TO EVERYONE

From May to May, Kathleen Casler collects PR ideas to share with BOOK REPORT readers and—taking her own advice— with school and public librarians in her locality. She has weeded the ideas which appeared in the May/June 1989 issue and here is her current collection.

. . .to Students

- Treat all students with respect and kindness. They will rise to your expectations.
- Call your rules "expectations." Write them in positive terms and post them for all to read. Assume nothing. There are students who really will not know what is appropriate behavior in the library until you define it.
- If possible, avoid the use of passes and other practices that are perceived as hassles by the students. Place the emphasis on being responsible for one's own behavior.
- If you must give passes to students, use rubber stamps. Stamp the back of the student's hand. Use a library logo stamp instead of putting your signature on written passes.
- Ask "*How* can I help?" rather than "*Can* I help?"
- When giving directions, use plain English; for example, say "near the clock" rather than "adjacent to the periodical display area."
- Call periodicals *magazines*.
- Go to the classrooms when students are reporting on their research projects. Listen to their speeches and ask to display their papers in the library.
- Remain objective in teacher-student conflicts.
- Change bulletin boards and displays frequently!
- Ask students to help brighten any dull corner or blank wall in the library with murals or posters.
- Know students by name. Teenagers seem to appreciate someone who takes the time to know them as individuals. Also, behavior problems are minimized when students know that you know who they are.
- Keep collections of yearbooks, textbooks and telephone directories in the library.
- Offer some informal, comfortable seating in the library. Beanbag chairs, large pillows and floor cushions appeal to some students.
- Drop the practice of charging fines for overdue materials. Charging for overdues may be costing far more in staff time and in public relations than it is worth.
- Develop a reward system for those who do return materials on time, even if it is only a thank you.
- Hold a contest for the best excuse for an overdue fine.
- Spontaneously hold "amnesty days" to forgive overdue fines if the book is returned.
- Remember that students like paperback books. Often a title that will not get a second glance in hardcover will look appealing to students in paperback. Purchase one copy in hardcover and duplicate copies in paperback. You save money and everyone is happy.
- Display photographs of students using the library.
- Reward student assistants often, with treats, special displays, assistant-of-the-month recognition, and yearbook coverage.
- Introduce student library assistants to the teachers at a faculty meeting. Let the teachers know that the assistants are important to the success of the library program.
- Write letters of recommendation for student assistants who may want to apply for summer jobs.

Re-examine your priorities if you find you do not have time to work with students.

Kathleen Casler is the Media Specialist at East Kentwood High School in Kentwood, Michigan. Her "Public Relations Check Lists" appeared in the May/June 1989 BOOK REPORT.

- Volunteer to chaperone dances. Attend student events and take lots of photos. Have the photos developed at a one-hour lab and display them in the library the following day. Watch the students flood into the library to see themselves. Sell the photos to help cover your costs and buy more film.
- Attend athletic events. Don't overlook the minor sports or female teams.
- If you have a large population of students who speak a language other than English, use double sets of headings in the card catalog. Post signs in all languages spoken in the school. (Ask the students for help in writing signs.)
- Allow students to use the audiovisual production equipment for class projects and individual reports.
- The week before final exams, open the library for evening hours. Many students do not have a quiet place to study at home. Recruit teachers to help you hold review sessions.
- Place coupons from fast-food restaurants in the card pockets of books you wish students were reading.
- Post tips on research processes and style sheets for writing footnotes and bibliographies.
- Prepare learning centers on the research process.
- Purchase some books for no reason other than students' interest in the topic.
- Purchase some of the classic novels on videotape to supplement the book collection.
- Work with a committee of teachers to decide upon a single style for research papers. Develop it into a manual.
- Place book returns throughout the school for easy and convenient return of library materials.
- Re-examine your priorities if you find you do not have time to work with students.

...to Teachers

- Remember what it was like to be in the classroom!
- Use every opportunity to show the staff that librarians are teachers too. Demonstrate effective teaching skills when working with students.
- Make the curriculum connection. Develop units that require library materials and technology.
- Give heavy doses of praise and appreciation when a teacher brings his class to the library for the first time!
- Buy some titles from the best-seller list for the teachers' professional collection.
- Post the best-seller list weekly.
- Maintain a map file. Include local maps.
- Post a large map of the school district.
- File a copy of the board-adopted teacher's contract.
- Maintain a file of courses offered by local colleges. Recognize any teachers who are also teaching at a college or other institution.
- House the school photocopier. Occasionally offer free copies for the staff.
- Laminate personal articles for a small fee.
- Recognize professional writing (a journal article or book) of teachers in the library newsletter or at faculty meetings.
- Take photos of teachers and administrators using the library. Use the photos in bulletin board displays.
- Organize a day-long or week-long read-in. Ask teachers to sign up for 20-30 minute sessions in which they can be seen reading a book of their choice in the library. A rocking chair or other informal setting will draw attention to the teacher/reader. Use a poster or chalkboard to display the name of the reader and the title of his selection. Include cooks, custodians and support staff in the activity.
- Work with teachers to develop a list of quotations about their subjects. Have student assistants make posters, featuring one or more of the quotations, for the teachers' classrooms. Borrow the posters for a library display with books on the topic.
- Create a space for teachers who do not have a room of their own. Share file space.
- Have the best pencil sharpener in the building!
- Listen to your critics.
- Keep boxes of old newspaper available for teachers' use—for clippings, paper mâché, or protection of tables and desks.
- If you can't offer office and school supplies at no cost, sell them. It is always more convenient for teachers to purchase needed supplies from the library than to make a trip to a store.
- Beat the winter blahs by hosting a potluck picnic on inservice day. Get approval for wearing casual summer-time clothes. Insist on summer foods (hot dogs, potato salad, baked beans). Use beach towels as tablecloths. Play surfing music. Wear sunglasses. Turn up the heat!
- Buy a newspaper subscription for the teachers' lounge.
- Create designs from the clip-art file for each department. Print memo pads and distribute them to the departments.
- Purchase or produce pamphlets and flyers

Go to the classrooms when students are reporting on their research projects. Listen to their speeches and ask to display their papers in the library.

Allow teachers to underline, highlight, or write in professional journals. Skim professional journals in all subjects. Be on the "cutting edge" of trends in curriculum.

on a variety of subjects (reading interests of different age groups, best selling books, popular movies based on novels, books recommended by the teachers). Distribute these items frequently. They remind the staff to "think library."

- Volunteer to videotape classroom teaching techniques. As a fellow professional, you can help individual teachers critique their performance.
- Send birthday cards, sympathy notes, and get-well cards.
- Offer a special program on income tax preparation.
- Allow library assistants to help classroom teachers create bulletin boards.
- Skim professional journals in all subjects. Be on the "cutting edge" of trends in curriculum.
- Allow teachers to underline, highlight, or write in professional journals.
- Include teachers, administrators, and support staff in library contests. Hold separate drawings for student and adult entries.
- Nominate outstanding teachers for local and state awards.

. . .to the Administrators and the School Board

- Keep the lines of communication open. Advise supervisors and administrators of all library activities.
- Ask administrators to include the library on all visitor tours.
- Be open-minded during times of conflict. Learn to be assertive, not aggressive. Get self-help books or audiocassettes and attend seminars to learn how to develop personal skills. Then use them.
- Accept "no" graciously. You may not always know the details of an administrative decision. Go on with a positive attitude.
- Take good news and positive ideas to your supervisor. If you only approach the administration when something is wrong, you become merely the bearer of bad news.
- Nominate outstanding administrative teams and school boards for local, state or national recognition.
- Subscribe to professional journals in school administration. Share them with the administrators.
- For special occasions, send a bouquet of balloons with the international library logo to your supervisor.

. . .to the Community

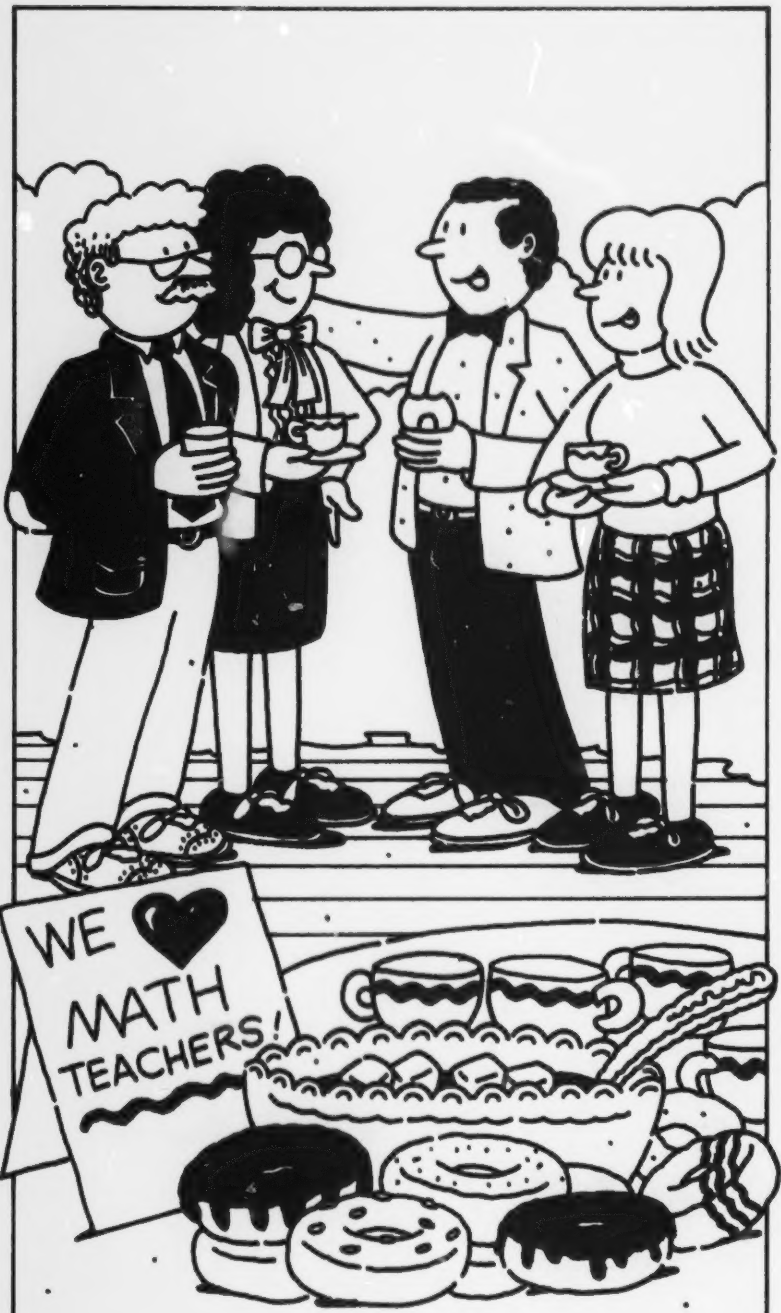
- Libraries qualify for public service announcements on the radio. Recruit teachers, students and parents who are capable of writing and recording effective promotion.
- Host a community open house at least once a year. (Parent-teacher conference day is a good time.)
- Establish a library advisory board and survey the community occasionally for opinions and impressions of the library.
- Handle potential censorship issues quickly and professionally.
- During National Library Week, sponsor a reading display in a shopping mall. Have groups of students engage in silent reading, reading aloud to others, puppetry or storytelling. Hand out library fact sheets to passersby.
- Work with the local art guild to stage art displays in the library. Begin with the art teachers in your school.
- Offer a variety of cultural enrichment activities featuring local artists, musicians and craftsmen.
- Accept all donations. Remember local nature centers when you are inundated with donations of *National Geographic*.

. . .to Other Librarians

- Attend all the conferences, seminars and workshops your budget will allow.
- Write articles for professional journals. If you read an article that is useful to your operation, write to the author and let him or her know the impact the article had on your program.
- Stay in close contact with teachers of reading.
- Exchange business cards and initiate contacts with professionals in education and library science.
- Work with the public librarians to establish goals for community use of the libraries. Support each other.
- Volunteer to work at the public library.
- Introduce public library staff members at a school faculty meeting. Invite teachers to join you in trips to the public library to "research" materials for units they teach.
- Post public library hours and distribute the library's brochures.
- Visit every library you can. Glean ideas from other programs and facilities.
- Buy a custom license plate for your car that carries the word "books" or "media."
- Buy library promotional stickers and display them on your car, desk, file cabinets, and book carts.
- Keep a list of quotations on books and the joy of reading. Share the list with other librarians and with businesses.
- Share what you create. Credit what you borrow.

Appreciation Power

By Lynn Allison



Something extraordinary happens with regularity in our high school. A bulletin board adorned with pictures of math teachers materializes overnight in the library. The message, "If you can add, subtract, understand quadratic formulas or identify an isosceles triangle, thank your math teacher," flashes across the electronic bulletin board located in the school's main hall. On the morning announcements, the principal thanks the math teachers for all they do for students during the school year. Food treats, certificates of appreciation and distinctive bookmarks find their way to the teachers in the math department. At the end of the week, invitations to a school-wide reception appear in the entire staff's mailboxes. The guests of honor? The math teachers of course!

Those honored are not always teachers; they can be custodians, secretaries, administrators, aides, kitchen staff, and students participating in speech, music, drama, journalism or sports activities. Who is responsible for these week-long gala celebrations? The school librarians, who by stepping out of their traditional role as information specialists create a positive attitude toward the library. At the same time they increase school pride and decrease the isolation between departments, support personnel and student groups.

In any large high school, communication between teachers is often haphazard, bordering on nonexistent. The lure of our receptions draws teachers, who normally never set foot outside their rooms, to the library. Once out of their cozy niches, these teachers enjoy visiting with colleagues they haven't seen all year.

At the receptions, administrators, who find it difficult to escape their offices, relax and take the opportunity to talk with teachers in a social setting. Custodians leave their brooms and secretaries abandon their computers for a chance to commune with their fellow workers. The loud chatter and raucous laughter underscore the staff's delight in these occasions. Many remark that the best aspect of the reception was the opportunity to visit with friends. "It was so great to see everyone." "This was so much fun!" "We need to do this more often."

Thanks to the creativity of my colleague Linda Barlow, originator of the program, this scenario has been repeated twice a year over the past five years.

Where To Begin

The planning begins when the librarian arranges a schedule for recognizing each school group. In order to avoid the appearance of favoritism, we put individual pieces of paper, each with a group name, in a hat. The order of the draw determines the appreciation schedule. At the beginning of the year it is a good idea to let the staff know which groups will be appreciated. Faulty memories mandate writing down the schedule and keeping it in a permanent file.

Next, we plan our approach. Although there are common elements, such as bulletin boards, messages for the electronic bulletin board and school-wide announcements, arrangements for student groups and adult groups will be different. With adult groups, because of their smaller size, it is possible to make more elaborate preparations. We inscribe hand-lettered certificates of appreciation for each adult. We always give each person a bookmark with an invitation to come to the library and check out a book. The bookmarks may be purchased, computer generated or handmade. Using *Print Shop* software, we produce individual room signs for teachers or banners for support staff or student groups.

We have found that "the way to a person's heart is through his or her stomach." As a result, we treat the group to snacks at least twice during its week. For adults, the week culminates in a school-wide reception held in the library. Because students are especially receptive to food treats, we concentrate on their enthusiasm for goodies during student appreciation weeks. Students greet us with the eagerness of people who haven't eaten for a week when we deliver their snacks. We give certificates, room signs and bookmarks to the advisers of student groups being honored . On the final day of celebration we are always asked, "Can't we do this again next week?"

Benefits

The reactions we've received from students and adults to the appreciation week confirm the need for love and recognition in today's schools. During a single week, students may be involved in speech meets, athletic events, musical concerts, art showings, or industrial arts displays. It is easy for one to get lost in the shuffle. While the basketball coach knows his schedule, he is unaware of the drama department's upcoming extravaganza. The speech coach knows that one of her debaters is going to a national competition but doesn't know that the chemistry teacher has just won a grant. Demanding schedules and commitment to duty create tunnel vision. Because of appreciation week, members of our school community become aware of events outside of their direct field of vision.

The benefits for librarians and the library are numerous. By stepping out of our traditional roles, we re-emphasize that the library and its staff are full-fledged members of the school community. Students begin to see us as warm, breathing human beings with wider interests than overdue books or the Dewey Decimal System.

Statistics are not available to prove that this is a worthwhile program, but we know that we have gained some positive public relations from our appreciation program. Consequently, when our library schedule is filled and there isn't room for one more class, teachers are willing to change their plans to accommodate us. We get quick service from our custodial staff. Student journalists are willing to find room for our stories in the school newspaper, and the cooks eagerly share kitchen secrets.

Recently we found support from department heads for using building funds to subscribe to a database. Flowery cards from "macho" shop teachers and custodians and a tearful thank you from a secretary who felt important for the first time in 25 years, serve as poignant reminders of the power of appreciation.

Tips for Implementation

- Schedule appreciation weeks during times when there are no book orders or yearly reports due.
- Let departments know a week ahead of time that the next week is their week to be appreciated.
- Use brightly colored paper for signs, banners or invitations. Create banners, signs, invitations or even notepads with software programs.
- Ask departments within the school to help with your activities. For example, we hired the food service students from the home economics department to prepare some of our treats. The money we paid them for this activity was used to support their program.
- Purchase preprinted certificates of appreciation from school or office supply stores. We make them special by hand-lettering names in calligraphy. Each certificate is signed by the principal.
- Deliver treats, signs, bookmarks in person. This provides an opportunity to visit with each person or group individually.
- Hold the activities in the library.
- Don't be afraid to get a little crazy. The hula contest we held at one of our gatherings drew the largest crowd ever!
- Have a camera on hand to take pictures for a bulletin board display or just to record the festivities.
- Plan at least one adult and one student appreciation week per year. If you find you have time, you can always do more.

As librarians, we work with teachers and support personnel from all departments, as well as students participating in extracurricular activities. Unlike most other staff members, we are aware of school-wide happenings, from debate meets to volleyball games. We are in the perfect position to share others' enthusiasm and excitement for their special projects with the rest of the school community.

Lynn Allison is the Librarian at Charles M. Russell High School in Great Falls, Montana. She has recently completed a four-week seminar, the Montana Writing Project, which encourages participants to write about their professions.

PR Good ideas for the taking

Parents' Night Promotion

By Anitra Gordon

Many schools have open house evenings for parents to meet with teachers and staff. This librarian has found a way to turn such occasions into promotional opportunities for the library.

On my first Parents' Night, only three parents came by the library display. Planned to bring faculty and parents together for brief, informal discussions, Parents' Night has teachers sitting at small tables, where families can stop and confer.

"Hold the report cards of students with overdue books and more parents will come over," the principal suggested. "As you hand them the cards, you can talk about the library and maybe even get the books back."

"Good idea," I agreed. But in addition to increased visibility, the library would benefit from parents having a positive and balanced view of its activities. Many ways to achieve this came to mind, and so I reserved space right at the entrance to the cafeteria for the next Parents' Night.

For several weeks I took slides of students reading newspapers, magazines, books, looking at slide-tape and video programs, checking the vertical and picture files, using atlases, the globe, and computers. I photographed aides checking out materials, shelving books, filing cards, and using the card catalog. Assistants made the title slide (The Library: What's in It for You?) on *Print Shop*, a graphics package from Broderbund Software (17 Paul Dr., San Rafael, CA 94903-2101). A remote cord enabled visitors to view the slides on a Singer Caramate, a slide projector with a built-in screen.

Next to the Caramate a circular, free-standing unit displayed cards on library research, instructional booklets such as "How to Use the Reader's Guide," (free from H.W. Wilson Co., 950 University Ave., Bronx, NY 10452), and photos of aides and students in the center.

Free materials spread out on a table included the set of 15 sheets from the International Paper Company (Dept. 12, P.O. Box 954, Madison Square, New York, NY 10010), many of which are on reading and library use. There were also booklets on drugs and driving, on health, and on our state. Bookmarks, order forms for the Scholastic book club and for free and inexpensive government publications (Consumer Information Catalog, Pueblo, CO 81002), and a library flier listing materials and services were all available.

Two computers were part of the action. Posters advertised *Print Shop* and invited visitors to make signs or cards. Assured that it was easy, the principal made a banner for his wife. Another notice encouraged viewers to write a letter using *Appleworks* (an integrated software package from Apple Computer, Inc. 20525 Mariani Ave., Cupertino, CA 95014). The computers, staffed by student hosts, were busy all night. Mostly younger brothers and sisters used them while their parents and older siblings met with teachers.

Parents stopped to pick up material, look at the slides, retrieve a report card, or watch their kids make a sign. They were interested in what they saw and heard, and appreciated the free materials. Most agreed with the mother who said, "Libraries sure have changed since my day."

Library aides' parents found a letter attached to their children's report cards describing the jobs aides do and thanking them for the help. Though written on the computer, all notes included personal comments (see tip in THE BOOK REPORT, Jan./Feb. 1988, p. 8). Many parents came over to learn more about their children's work in the library.

The next Parents' Night will be another opportunity to present a positive view of library activities. Now, every request for free materials includes extras for Parents' Night. Next time there will be a book display with material that can be checked out. A new selection of slides will be ready; the old ones will refurbish the freshman orientation slide show.

Parents weren't the only ones who learned about the library. Teachers picked up free materials, enjoyed the slides, and learned about library materials suitable for their current units. The principal was delighted with the attention the display received and was reminded of the wealth of library activities. The presentation transformed the library program from a wallflower to the belle of the evening.

Anitra Gordon is the librarian at Lincoln High School in Ypsilanti, Michigan. This is her first BOOK REPORT article.

Putting Out the Welcome Mat For Library Visitors

By Connie Pawlowski & Patsy Troutman

If you open a brand-new library, move into a renovated facility, or publicize your use of a new software programs, you may be bombarded with requests to visit your library.

Visitors, whatever their motivation, require your time and energy. They may be disruptive to students and staff; they may add stress to your day. With proper planning, however, the visitors can blend into the day's activities, and the good-byes can ring with genuine hospitality.

We speak from experience. In August 1989, after a 14-month gestation, we announced a totally automated library with a variety of electronic information sources. Everyone wanted to visit us. In the first year, there were 30 scheduled visits of one to four hours duration, plus drop-in visits too numerous to tally.

We were so eager to show off our "new baby" that we dished out the "Y'all come's" with wild abandon. Soon the visits began to overwhelm us. We realized that to maintain our sanity as well as a high level of service, we had to develop some strategies for handling media center visits. Here's some of what we learned.

First of all, you must accept the fact that visits will take time away from other projects. You will spend extra afternoon and evening hours catching up on your library responsibilities. Budgeting your time will be more important than ever.

Visits from the news media are the most difficult to manage because they are generally spur of the moment. Also, many librarians suffer from acute on-camera jitters. One solution is to involve students in visits by the news media. After all, students are our "raison d'etre" and of much more interest to the public than library staff members.

Visiting journalists may have their own ideas about a "slant" for their stories, often ignoring what you think the public should see and hear. On one occasion, we had to contain our amusement when a newspaper photographer bypassed interactive video and CD-ROM stations and excitedly snapped shots of a microfiche reader/printer. Another time, a TV reporter was ecstatic that a temporary power outage had brought down our automated library system. Her slant was our bringing the system back up successfully. Thank goodness we passed that test!

Although drop-in visits are inevitable, try to schedule them as much as possible. Check your calendar to avoid conflicts. Maintain as normal a schedule as possible; do not bump students or planned activities. Visitors want to see the media center in action. Once, a group of school administrators arrived at our library and found a volunteer from the Raptor Center exhibiting owls, vultures, and falcons to several biology classes while another class of students finished a research assignment, another group videotaped in the TV studio, and individuals worked on desktop publishing projects. The library was normal—a zoo!

When scheduling a visit, establish its purpose—facility design, library automation, production activities, or information skills. Be specific about the time of arrival and departure, but be prepared for late arrivals and departures. Determine the format of the visit—formal presentation, demonstration of technology or skills instruction, or informal browsing and questioning. Encourage visitors to bring a written list of questions.

Once the visit is scheduled, send a written confirmation, outlining the purpose and format. Include

Notes

directions to the school, a school time schedule, and the school telephone number.

Notify the principal of the visit so it can be placed on the school calendar. If the principal schedules visits, be sure he or she lets you know. Encourage the principal to include all visits on the school's calendar of events; it is important for other staff members to know that the library is sharing ideas with others. Ask the principal to greet your visitors; she enjoys "showing off" the media facility and program as much as you do.

Getting the media center in order for the visit should be no problem if you require student assistants or volunteers to do routine cleaning. Visitors will not subject your library to the white glove test, and you certainly want the library to give a clean, orderly but well used impression.

The library staff should review the procedure for visits and determine staff responsibilities beforehand. In our library, we—two media specialists and a media assistant—take turns with the presentation, browsing, and questioning. This generally leaves two of us free to handle student or staff requests and classes. Do not hesitate to excuse yourself from visitors to tend to library business; they will probably welcome the chance to browse or compare notes with each other. If you are confronted with drop-in visitors, just fly by the seat of your pants.

To serve or not to serve refreshments—this is a decision based on money and time available. We serve light refreshments, coffee or juice and a cookie, only if the group has traveled a long distance.

When guests arrive, wear nametags or badges. Providing nametags for visitors is optional; this, too, can become expensive. Be sure to make introductions all around. Make a point of remembering the name of the group leader, but do not fret about remembering everyone's name.

First things first. Point out restrooms to your guests. Provide an agenda for the visit and a map of the library media center.

In your presentation, give a brief history of your school and an overview of the library program. Try to tell it all in 25 words or less. This is difficult because you are so enthusiastic. State the facts without bragging, mentioning problems as well as successes. If possible, gauge the technology knowledge level of your visitors; speak in terms they can understand. Glitches may crop up in demonstrations of new technology; keep your sense of humor. Provide time for hands-on exploration; tutorials and point-of-use brochures are great to get folks started using resources.

Most important, learn from your visitors. Ask questions about their media facilities and program. Visitors enjoy the visit more if they have contributed ideas. We have received great suggestions for handling overdue materials, for resources to order, and for improvements in media center design.

Visitors want handouts! One of our greatest problems in handling initial visits was filling this request. Our district-level media specialist came to the rescue by having the school print shop reproduce visitor packets. Our packet (some 32 pages) contains, among other things, guides and reports for the automation system; tutorials for electronic information sources; research strategies for students and samples of exercises, an outline for the student library science course; reading pamphlets, and a copy of the library newsletter. If visitors request copies of items not included in the packet, we get their address and mail the items to them.

When the scheduled departure time for your guests arrives, close the visit promptly. Both you and your visitors have other obligations. Check to make sure visitors have all of their belongings. Tell them, of course, how glad you are that they came.

When visitors depart, take a deep breath and evaluate the experience. Make notes on how future visits can be improved.

Thank-you notes will arrive in a few days. After you enjoy them, file them in a special folder. They document your outreach program and remind you that proper planning of media center visits enables you to say "welcome" and mean it!

Publicizing the Good News

Notes

By Valerie Childress

In an address to the Tyler, Texas, Friends of the Library last summer, radio commentator and author Alex Burton said,

> Libraries are doing great things, but you don't hear or read anything about the good, exciting events. What do you read about? Budgets. Cutbacks. Libraries need to use the media to publicize the wonderful things they are doing.

Hearing this, I wanted to jump up and yell, "Right on!" With over 6,000 school libraries in Texas, there should be several news stories in print every week. It can be done, but it will not happen unless we librarians make it happen.

At our middle school, we believe that publicizing the good news is extremely important. We put a great deal of effort into publicity and public relations. In the last three years, 26 articles with photos, eight articles without photos, 24 photos with captions only, and four mentions in columns have appeared in local and regional newspapers. Library projects have also been featured in nine professional magazines, a public library newsletter, the high school paper, and our own middle school newspaper. Two staff members have been featured in TV public service announcements, promoting a regional reading and writing contest. Two classrooms were used in public service announcements for the same station. Several of our students and staff were interviewed for three regional television newscasts that featured our library projects.

How do we do it? Here are a few of the techniques we use:

- When designing library projects and events, we try to involve as many students and subject areas as possible.
- We list our objectives and outline the procedures for each project. Each teacher is given a written explanation of the project and an outline of what their students need to do to participate.
- Recognizing that enthusiasm for a project is important, we seek to make each effort as "classy" and rewarding as possible.
- Students are praised for their participation. Prizes, small and usually donated, are numerous because we want many students to "win."
- We prepare for appointments with reporters or newscasters. We schedule students and teachers for interviews. We select and prepare a place for news photographers to shoot pictures. We write a news release and fact sheet for the reporter. We provide a list of the participating students' names.
- When a news reporter contacts us, we respond quickly.
- After an article is published or a TV segment is aired, we write a short note to the reporters, thanking them for spotlighting our school library.
- Our principal invites the newspaper and television contacts to our annual faculty barbecue.
- Christmas cards are mailed to those persons who have helped make us look good.
- All newspaper articles about the library and the school are clipped and posted in the library.
- We are always ready to help teachers publicize their classrooms, athletic or club events, and other successes. Often we help them write news releases.
- When we are contacted by librarians or teachers in other school districts about projects that have appeared in print, we are willing to share our experiences.

We have discovered that the more we publicize the positive things we are doing in the library, the more positive things we have to publicize. Good relationships with the news media don't just happen. However, perseverance will pay off. Don't let the exciting and rewarding events in your school library go unnoticed.

Valerie Childress is the Librarian at Holloway Middle School in Whitehouse, Texas.

Still More Snickers & Hohos From *Library Life*

By David Butler

Every year about this time, David Butler sends us some of the lighter fare from his newsletter* Library Life. *Our first encounter with the newsletter was a feature article titled "Lighten Your Newsletter with Laughter" in the May/June 1986 issue.

PLAYFUL PLOTS
PART II

Yet another in our continuing efforts to make life easier for English students with book reports due.

Lord of the Flies

Chilling tale of mad entomologist who plans to conquer the world with trained legions of black flies, house flies, dragon flies, foul flies, and artificial flies.

Les Miserables

Autobiography of Les Miserables, a Paris cabdriver sentenced to 20 years on Devil's Island for jaywalking. Says Les in the heartrending preface, "I swear I never meant to step on that bird!"

Of Mice and Men

Allegorical tale of a Siamese cat named Lennie who lives in a Swiss cheese factory.

STARS REVEAL ALL!

Exclusive from National Library Enquirer!

Oprah's Diet Secret!

"I read a Russian novel between each meal," Oprah revealed. "*War and Peace* alone took off 30 pounds!

Roseanne's Secret Diet!

"Well, I'd just read one of them Harlequin romances before eatin' anything," Roseanne revealed. "But, y'know, after a couple weeks, I ran out of books."

HIT OR MYTH

Yet another in our series of quicky cram courses for students lacking time to study. This one's on mythology.

Cyclops—Nasty giants, one of whom, Polyphemus, popularized the monocle.

Jason & the Astronauts—Early rock group. Jason, the lead singer, won the first "Golden Fleece" award given by the national media.

Hercules—Famous hero. Some of his feats were amazing (made as they were out of clay), but others were blown all out of proportion by his press agent, Euripides. How heroic is it to steal some apples? Or capture a bull so dumb it's a certified cretin? Or make off with a girdle, even if he did travel to the Amazon to get it? Get real!

Shakespeare, The Football Coach

Pregame

"I see you stand like greyhounds in the slips, straining upon the start. The game's afoot: follow your spirit!"

Halftime

"Thou wear a lion's hide!
Doff it for shame, and hang a calf's skin on those recreant limbs. Are you good men and true?"

Postgame

"O wonderful, wonderful, and most wonderful, wonderful! and yet again wonderful! I may justly say, with the hook-nosed fellow of Rome, I came, saw, and overcame."

•

FUN & GAMES IN THE LIBRARY

There are a couple of games with familiar names being played periodically in the library. The rules, however, have been changed.

Monopoly—Be the first in your class to hear about the upcoming library assignment. Check out everything on the topic. Listen and laugh at classmates, whining and begging for material. When the librarian's remaining hairs fall out from frustration, *YOU WIN!*

Clue—Nerve-wracking game of deduction popular with librarians. The object: Try to figure out what student's assignment is before it's due.

"I need to find out about, ah, I don't know, some guy."

"Can you give me a clue? What's his name?"

"That's the name. Guy something."

"Guy? Guy VanderJagt? Guy Fawkes? Guys and Dolls?"

"No."

"What class is this for? English? Government? World History?"

"Geography."

"Ah, geography. Guyana?"

"Yeah, that's it."

David Butler is the Librarian at Manistee, Michigan, High School, where he publishes Library Life *for students and teachers.*

Newsletters: Worrisome, Tiresome, Frustrating And Satisfying

By Augie E. Beasley

Newsletters are an excellent way to publicize the school library to the administration, teachers, and the community. But, they are time-consuming. A one-page, 8½ x 11 newsletter, printed on both sides by photocopier or mimeograph, may require 10 to 12 hours to produce.

Obviously, before deciding to invest this amount of time, you may want to ask yourself some questions:

1. What is the purpose of a newsletter? Do I need a newsletter?
2. Who will be the audience?
3. What are my goals?
4. How will I be able to tell if I have achieved my goals?

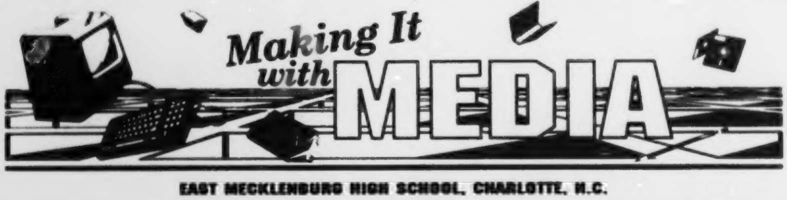
Making It With Media, the newsletter of the East Mecklenburg High School Library, was started nine years ago. During this time, we have not missed an issue. It was hard work, but we felt the communication with teachers, administrators and others was worth the effort.

We started with a single sheet (8½ x 14), printed on the spirit duplicator. Now, working with the graphics department of the school, we produce a monthly four-page newsletter. We estimate that we spend 25 to 30 hours on each issue.

Naming Your Newsletter

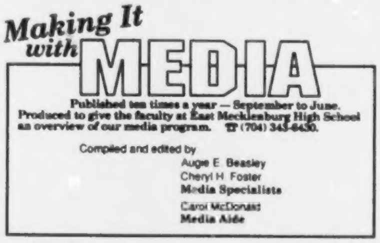
The first thing you'll need for your new publication is a name. With the name chosen, you can begin the design of your *nameplate,* or *flag* or *banner.* These are the terms used for the name and any artwork used in the design, which appears on the front page and identifies your newsletter. For our nameplate, we chose graphics representing typical library materials.

The nameplate sets the style and tone of your newsletter. It should consume no more than 20% or two vertical inches of the front page. The typeface should be legible and not extreme. For example, Old English or Script styles are difficult to read and can convey an out-of-date impression. The volume and issue number and the date should appear near to or as part of the nameplate design. You may want to incorporate the address as well, especially if the publication is more than one page.


Making It with MEDIA
EAST MECKLENBURG HIGH SCHOOL, CHARLOTTE, N.C.

The nameplate of the East Mecklenburg newsletter combines attractive typefaces and drawings of items typically found in the library.

A *masthead* is the block of copy in which the names of the newsletter staff, publication schedule and address are given. Some mastheads also include a mission statement and a telephone number. A mission statement tells your readers why you are publishing and helps you keep on track in choosing news items.



Making It with MEDIA

Published ten times a year — September to June. Produced to give the faculty at East Mecklenburg High School an overview of our media program. ☎ (704) 343-6430.

Compiled and edited by
Augie E. Beasley
Cheryl H. Foster
Media Specialists
Carol McDonald
Media Aide

Do you need a masthead? After your newsletter is printed, you do not know where each copy will go. I would like to contact the librarian-editors of several excellent newsletters in my collection, but I have no way to do so. All I have are the names: East High School, West High School, but no city or state or telephone number.

Choosing the News

Your mission statement will help you decide what to print. In our last newsletter, we published jokes, recipes, faculty recognition, new materials, a list of library units taught by the librarians, and articles condensed from various sources.

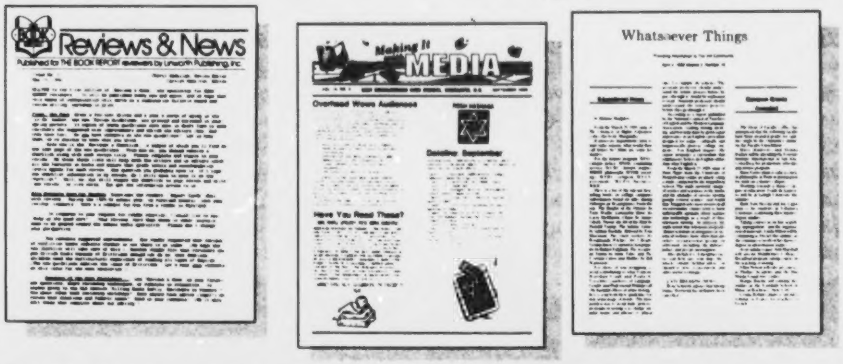
We try to make each newsletter something the teachers will want to read. We avoid publishing lists of "do nots."

An easy way to gather news is to establish folders for each month of publication. Throughout the year, drop ideas or items of interest into the appropriate folders. When your deadline for an issue approaches, you will find much of the content in the folder.

Design and Format

Design is much a matter of taste and common sense. What I have learned about design has been the result of reading, attending workshops and correcting my mistakes.

Basically you have a choice of three formats—single column, two column or three. We have chosen a two-column format for the newsletter during the school year. We use the single-column format for the summer school newsletter.



Examples of column formats (left to right): THE BOOK REPORT's newsletter for reviewers in one-column format; Making It With Media *in two-column; and Linda Hilton's three-column format for* Whatsoever Things *(see article on page 24).*

The double-column format has a clean, professional look. It also gives more flexibility for inserting artwork. We find the three-column format requires more time in preparing layout and some experience in layout.

Several word processing programs will allow you to produce columns of type. Desktop publishing programs, such as *PageMaker* (Aldus) or *MacWrite* (Claris), will produce complete pages that are ready to be prepared for printing. We use these word processing programs: *AppleWorks, MultiScribe* (Software) or *WordPerfect. The Columnist* (Bunker) prints *AppleWorks* documents in a two-column or three-column format. You can add headlines and artwork by cutting and pasting.

MultiScribe offers the option of changing type sizes and styles of the letters within a document. The type styles range from Old English to futuristic. This is my favorite program for one-column newsletters.

For good or bad, our society is influenced by television. Look at the format of *USA Today.* Short articles and colorful graphics draw your eyes into the page. And you want to read it. No long boring columns here. One hint for checking your layout for variety of features (headlines, art, and body type) is to place a dollar bill on a column of type. If the bill does not touch a headline, graphic or white space, the newsletter probably appears monotonous. The dollar bill is a handy ruler; it is six inches long.

Our rule of thumb is to have only two-thirds of the page in type. The rest is given to graphics, headlines or white space. We also strive for a average of six words per line in our double-column format.

In some word processing programs, you can make the right-hand margin flush or even. This is called ***justified columns.*** We keep our right-hand margins ragged (uneven). We like the informal look this line format gives to our newsletter.

Frame each page of the newsletter with white space, allowing slightly more space to fall at the bottom of the page.

Some research shows that the upper right-hand corner and bottom right-hand corner are the least read. We use clip art or other graphics to draw the eye to those spots.

Variety in article length will make the newsletter more inviting to the reader. We strive for pages that are laid out in unequal sections. Furthermore, we try to use odd numbers of graphics; three graphics rather than two on a page.

Finding artwork can be a problem, but it is easily solved with collections of clip art. Some excellent sources are Volk, Hartco, A.A. Archbold, and Linworth Publishing (see resources list below). Some companies offer artwork booklets by theme or topic so you can buy only those that will be appropriate to your audience. Some newsletter computer programs, such as *Newsroom* (Springboard), contain art and graphics, but I prefer the wider selection available in clip art books. We use art from one of these books in each edition of the newsletter. *ComputerEyes* (Digital Vision) is an inexpensive video digitizer that captures images or frames from video tapes so that they can be used as art in printed pieces.

If you have access to a desktop publishing program, you'll find that you can print type in various shapes—for example, holiday news in the shape of a fir tree. Don't do it. Playing with body type in this way distracts from your newsletter.

Also practice restraint with typographical devices such as bold face, italics and underlining. These devices draw attention to words. If many words are screaming for the readers' attention, none will get that attention.

Position graphics so they lead the eye into the page. That is, if a human figure appears in the artwork or photo, be sure the face appears to be looking in toward the text rather than out to the margin.

Headlines

Headlines are designed to call

Augie E. Beasley is a Media Specialist for the East Mecklenburg High School in Charlotte, North Carolina. His articles on audiovisual production and other theme topics frequently appear in THE BOOK REPORT.

Headline Style

Here are a few guidelines for writing headlines.

- Do not place periods at the end of headlines. Periods should appear only in abbreviations. Question marks and exclamation marks are used to close headlines.
- Use single, not double, quotation marks in headlines.
- For space reasons, commas are often used in place of "and."
- Avoid semicolons other than at the end of line.
- Use the historical present rather than past tense in headlines.
- Show the future tense with infinitives.
- Use the active voice.
- The larger the type, the more important the headline.
- Do not allow the headlines of two or more articles to be aligned across the page. This is called tombstoning.
- Try to write headlines that nearly fill the column. Short ones look as if something has been left out.

attention to an article by enticing the reader or announcing the contents. Pick a style for positioning the headlines and capitalization of letters. Do not try to see how many different styles and variations you can use in one issue. I prefer headlines that are placed flush to the left margin of the article. If the headline is longer than one line, do not try to center or indent the second line. Align it to the left margin too.

There are several methods to create headline type, ranging from the inexpensive (hand lettering) to expensive (set by professional typesetters or by lettering tools such as LeRoy or Kroy equipment).

Among the headline methods commonly used in schools are:

- Typewriters. If you use typed copy for the body of the newsletter, type the headlines in capital letters for contrast. Generally, the use of all capital letters is not recommended because they are not as easily read as a combination of capital letters and lower case. If you use the IBM Selectric typewriter, you can use a different type element for headlines. The Orator element makes nice headlines.
- Press-on or dry transfer lettering (available in a variety of sizes and styles at art or office supply stores). Be sure to use a straight edge to align and space the letters.
- Computer programs such as *MultiScribe, Print Shop* (Broderbund), *Super Print* (Scholastic), and *Print Shop Graphics for Libraries, Volume 6* (Libraries Unlimited) offer headline typefaces. These headlines can be pasted on your finished layout.

Paste Up

You can avoid the paste-up stage if you use software that has a pagemaker capability. If the graphics or type styles you want are not available in the program, you will need to do a paste-up. The paste-up is the master copy from which you will reproduce the newsletter.

Use rubber cement or a spray fixative to attach pieces of copy, headlines, and artwork to the layout sheet. Never use mucilage, white paste, tape or other fixative that will not allow you to move copy after it has been placed on the paper. Often you will need to straighten a block of copy or headline, so it important that you can lift them without damaging them.

Helpful equipment for paste up work includes

—a plastic, transparent straight edge.
—a plastic, transparent right triangle.
—a T-square.
—drafting board or similar work surface.
—typewriter correction fluid (used to cover any spots, smears and smudges on the master copy).
—masking tape (use the tape to attach paste-up sheets to the drafting board; it will peel off the surface without tearing the paper).
—scissors and X-acto knives.

If you are using an electrostatic copier, such as Xerox equipment, to make the master copy, correction fluid is helpful to cover edges of pieces of paper in the paste-up. These cut edges can cast shadow lines in the reproduction. If your school does not have a high quality electrostatic copier, have the master copy made at a commercial copy center. With computer programs such as *PageMaker* and *MacWrite* and the use of a scanner, laser printer and a MacIntosh or IBM computer, you will not have to do a paste-up. When the final copy is printed, it is camera ready.

Generally, there are four methods for printing school newsletters on

Toot Your Own Trumpet!

By David Butler

One of my professors in library school digressed one day to advise us, "He who tooteth not his own trumpet, his trumpet shall not be tooted!" We laughed and he moved on, but that bit of wisdom stuck with me. Twenty-five years later it's still good advice for school librarians.

Let's face it. The school family will not be fully aware of the library program (and the fine job you're doing) unless you tell them.

Students and staff need to be reminded that the library is there, waiting to be used. Now and then they also need to be recognized when they *have* used it. Administrators and board members also need to have an appreciation of the library. When more money is needed for books or when budget cuts are being considered, you will be glad that you have been tooting your trumpet. A library newsletter is that trumpet.

Newsletters are the best format to enlighten, educate, and editorialize. (Remember, they can also entertain.)

- ***Enlighten*** with announcements, statistics, and other information items, such as bibliographies.
- ***Educate*** with quicky courses on library tools, procedures, reference books, and so forth. Camouflage them with catchy lead sentences or sneak the information into trivia quizzes.
- ***Editorialize*** when something is on your mind. You've got a soap box. Stand on it.
- And don't forget to ***entertain*** with cartoons, jokes, and miscellanea. Anything to keep them reading!

A newsletter. Don't leave your library without it!

David Butler is the Librarian at Manistee High School in Manistee, Michigan. He has shared articles from his newsletter Library Life *with* BOOK REPORT *readers over the years.*

the school premises—by spirit duplicator, mimeograph, an electrostatic machine, or offset printing.

The spirit duplicator offers inexpensive copies and is easy to use. However, for best reproduction you should replace the master after 50 copies. You can buy spirit masters in different colors to add color to your newsletter.

A second color is also an easy option with the mimeograph. You do not need to replace the black ink in the drum if you use a paper-backed pad over the drum and squeeze colored ink onto the pad where you want the color. After you have run the newsletter copies through the machine with the color pad, remove the pad and you still have black ink on the drum. (Call your dealer for a demonstration if you haven't used this technique before.) Some librarians use this method to add color or colors throughout a newsletter. It takes some practice before one can register the color accurately; that is, place the color exactly where one wants it. I use the color ink only for the banner or nameplate, and I run enough sheets in the color to last through several issues. In this way, the color is already on the paper and I only have to run the black ink sections for a given edition.

If you do not want the bother of using different colors of ink, use colored paper. Black ink on yellow, light blue or light green paper stock is easy to read and attractive. If you are printing on both sides of the paper, use 24-pound paper. This paper weight is thick enough to prevent type from showing through from the back to the front of the sheet.

An electrostatic machine, or photocopier, is the easiest way to run a small number of copies. It is quick, easy and cheap. Color paper can be used. Some models will reproduce black-and-white photos in acceptable quality. If you have access to one of these models, be sure to include photos in your newsletter.

If your school offers a graphics art course, the newsletter could be printed as a class project. (Good public relations dictates that you should offer to pay for supplies.)

If you decide to publish, establish a schedule and stick to it. The teachers will come to expect the letter in their mail boxes. Knowing this, you'll increase the pressure on yourself to "get it out."

I find that newsletters are worrisome, tiresome and frustrating, but satisfying. After nine years of publishing, I still get a feeling of accomplishment when someone tells me how much he enjoys the newsletter.

Sources of Supplies

A.A. Archbold
P.O. Box 49657
Los Angeles, California 90049
Clip art

American Library Association
50 East Huron Street
Chicago, Illinois 60611
Numerous publications for library publicity

ArtMaster Book Company
500 North Claremont Blvd.
Claremont, California 91714
Clip art books

Attention-Getters for Library Promotions
Linworth Publishing
5701 North High Street
Worthington, Ohio 43085
Reproducible artwork for newsletters and other library publications.

The Columnist
Karl Bunker
321 South Huntington Avenue
Boston, Massachusetts 02130
This is a shareware program. Cost $15.

ComputerEyes
Digital Vision
66 East Avenue
Dedham, Massachusetts

Hartco Products Company
170 West Pearl Street
West Jefferson, Ohio 43162
Clip art books and graphic supplies.

Library Imagination Paper
Carol Bryan Imagines
1000 Byus Drive
Charleston, West Virginia 25311
Newsletter of clip art and public relations ideas.

Library PR News
Lei, Inc.
Box 219
New Albany, Pennsylvania 18833
Newsletter and clip art books.

MultiScribe
Software, Inc.
5254 Gulfton
Suite 2E
Houston, Texas 77081
Word processing program

MacWrite
Claris Corporation
440 Clyde Avenue
Mountain View, California 94043

NewsRoom
Springboard Software
7808 Creekridge Circle
Minneapolis, Minnesota 55435

Oregon Educational Media Association
16695 West Rosa Road
Beaverton, Oregon 97007
Clip art books.

PageMaker
Aldus Corporation
411 1st Avenue South
Seattle, Washington 98104

PFS: First Publisher
Timeworks, Inc .
444 Lake Creek Road
Deerfield, Illinois 60015-4919
Newsletter program.

Print Shop
Broderbund
P.O. Box 12947
San Rafael, California 94913-2947

Print Shop Graphics for Libraries, Volume 6
Libraries Unlimited
P.O. Box 3988
Englewood, Colorado 80155-3988

Publish It Lite and *Publish It 3*
Timeworks, Inc.
444 Lake Creek Road
Deerfield, Illinois 60015-4919
Newsletter programs.

SuperPrint
Scholastic, Inc.
730 Broadway
New York, New York 10003

WordPerfect
1555 North Technology Way
Orem, Utah 84057

Volk Clip Art
Box 72
Pleasantville, New Jersey 08232
Clip art books.

What Your Writing Says About You

By Robert Graef

What does a reader learn about librarians from their writings? The question is taken from a family of questions that includes: What can be learned about you from listening to you speak? What can be learned about you from your dress and personal habits?

The answer to all questions of this type is, probably not much for sure. But that doesn't stop readers from judging writers. Whether your written communications convey accurate descriptions of you, your programs, and your professional competence, isn't what counts. What counts is how you come across in print.

Writer's Digest runs weekly how-to articles for writers—how to write successful fiction, how to write travel articles, and so forth. If one superimposes the content of a stack of these how-to articles, a pattern emerges which pretty much guarantees effective writing. I call it the POWER system.

Nothing gets explained nowadays without an acronym, so ours is POWER: Prewrite, Outline, Write, Edit, and Read aloud. (I wanted to squeeze an "A" for aging in after the "W," but why spoil an almost perfect acronym?

In prewriting, one jots down ideas on anything that might add to the document. There's no order to this. Think of it as stuffing a bag with ideas. If you're a slave to your word-processor, back away from it and try pen-and-paper for prewriting. Since ideas spring spontaneously, it's better to jot them on a pad or wrinkled gas-slips than to try to remember them until seated at your keyboard again.

Outlining gives logical order to the ideas that survived the cut in prewriting. It's surprising how many writers launch into the writing phase without outlining first. The problem they make for themselves is two-fold: First, it is impractical to shuffle sentences and paragraphs after writing is done. Rearranged chunks of text don't hook up right without some wholesale revising.

The second result of failing to outline is that one topic doesn't get a chance to enrich the next. If later ideas feed on earlier ones, a document snowballs, gaining the momentum it needs to become a cohesive whole. If every writer outlined by thinking up an annotated table of contents before writing, we would suffer far less bad writing.

The Big W for Writing needs no explanation. Simply follow the pattern of writings that you rate highly. Study the style of effective writers, then imitate them.

Editing. It's okay to edit niggling little errors out of your text as you write or immediately after. Call that, error-fixing. I reserve the word *editing* for cold-blooded, ego-bashing self-criticism. This cannot be done in the same sitting at which you compose your text. You're too connected with what you've just created. Set it aside.

Experience tells me that once the critic, me, becomes disengaged by time from the writer, me, I can proceed to evaluate the piece. Maybe a fresh examination will reveal my writing to be a piece of trash. It happens to me more often than I care to admit. But there are always gems worth salvaging among the trash, and they serve as the nuclei of better pieces.

Cut boldly. Re-arrange and discard parts. Weed out extraneous or ineffective words, and you'll be pleased with your finished product.

Read-aloud. Even the best critical eye passes over serious writing mistakes. These have to do with diction, sentence structure, and cadence. It seems to work best if you have someone to read to. In the act of orally projecting your writing, your tongue will stumble over clumsy passages your editing-eye missed. Reading aloud allows you to walk the terrain first, so you can move away obstacles to clear the path for your readers.

POWER writers write like pros. In their writings, they convey competence, organization, flair, and exactitude, and all it takes to join them is following their rules.

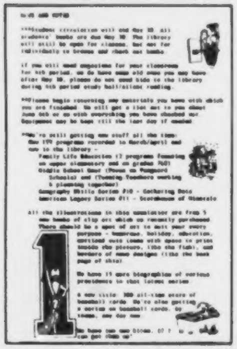
99% PR, 1% Cut and Paste

By Deborah M. Cooke

It takes about one day a month to produce our newsletter for teachers. But, in nine years of publication, it has been a great hit and well worth the time.

Remembering a BOOK REPORT tip that no memo should take longer to read than the time required for the teacher to walk from his mailbox to the nearest trash can, we keep the newsletter short. Printed on an 8½ x 11 sheet and folded in half to 5½ x 8, the newsletter always features a drawing or cartoon on the front cover.

We publish a little news, never more than one "directive," and lots of fluff. We believe the winning ingredients that keep the teachers wanting more newsletters are cartoons, puzzles, quips and silly quotes. Often we reserve the back page for lists of new acquisitions. Even then, we try not to overwhelm the readers with titles of new books and audiovisuals. It seems that the less there is to actually read, the more teachers will read and comment on the month's newsletter.



An interior page of Deborah Cooke's Library Newsletter.

Dover Publications (Mineola, NY) is a good source of copyright-free art for newsletters. (We also circulate our collection of Dover books. The literary magazine staff, secretaries and teachers use the art for many projects.)

Reproducing cartoons has not proven to be good source of art and humor. I had collected a number of Gary Larson's "Far Side" cartoons about education and hoped to use one or more each month as a theme one year. I wrote to the two companies that held copyright to his work. One company gave permission quite readily. The other company charged us $15, stipulated a copyright statement, and required us to send two copies of each newsletter to them. One month I didn't have enough space on a page for the copyright statement, so I placed it on the facing page. I received a terse note from the company. (Remember, this is a one-sheet newsletter, distributed solely in-house.) After this experience I have tried to use copyright-free art.

One of my favorite issues was an April Fool production. It began with a reversed masthead and ended with a list of new audiovisual kits: "The History of Footwear," "The Great Burst" (an inflatable life-size model of the *Hindenburg*), and a scale model, one-fourth actual size, of Notre-Dame de Paris (17,842 pieces and instructions). Among the feature tips in that issue—save time by stripping the bulletin board bare and captioning it "Possibility of Life on Jupiter."

Teachers liked the issue and wanted to know how we reversed the masthead. (We made a thermal transparency of the masthead and turned it backwards when we made a copy of it.)

Beginning a few years ago, we added a calendar sheet to each issue. We use ***Print Shop Companion*** software to create the form. Our source of dates is ***Chase's Calendar of Annual Events,*** in which we find educational, intriguing and outlandish dates.

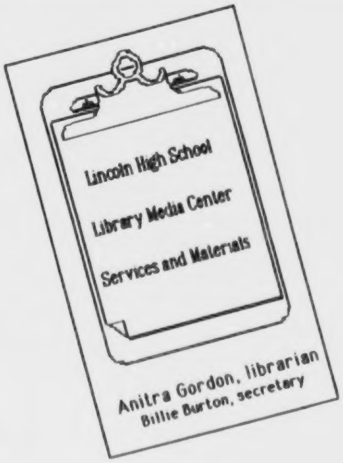
Deborah M. Cooke is the Librarian at Salem Middle School in Richmond, Virginia.

Notes

3.48

Fliers for Teachers

By Anitra Gordon



There's more to the library than teachers realize. More *services,* like answering reference questions, locating and ordering materials, collecting materials for a unit, laminating pictures, and running dittos. More *materials,* including free booklets from state agencies, posters from NASA, sources to call for health information or news from the White House. More *curriculum support,* such as a lessons on almanacs to support a geography unit, a booktalk on Civil War titles, lessons on *AppleWorks* and other computer programs. And a *collection* filled with books and audiovisual materials that teachers don't have time to peruse.

A few teachers use all our resources, and challenge us to find additional ones to meet their students' needs and theirs. Yet, we're always looking for ways to get more teachers to use library services.

Last year, I distributed a tulip-red flier at the opening teachers' meeting, along with cookies and cider. At the same time, I reviewed the salient points of the flier and mentioned the behind-the-scenes activities connected with collection management and technical processes.

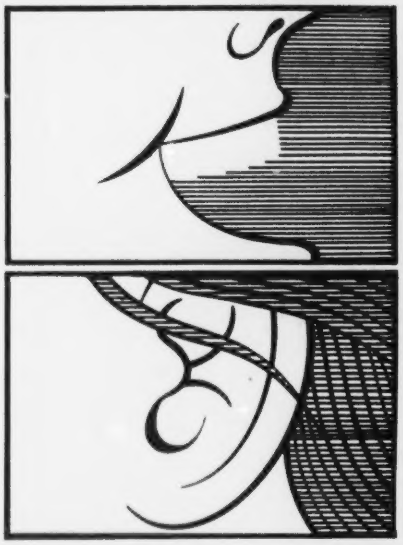
The principal asked for copies for the school board members. "Hand them out at open house," a teacher suggested. "I'd forgotten about the picture file," the art teacher confessed.

The flier also illustrated what ccould be done with computers. Each page was composed on a MacIntosh, using *MacWrite* and some *Click-Art* (T/Maker) graphics.

Anitra Gordon is the Librarian at Lincoln High School in Ypsilanti, Michigan.

Notes

The Multipurpose Annual Report



Lesley SJ. Farmer

School library annual reports may cost less than corporate reports, but they can be just about as effective.

In the business world, the annual report tells stockholders and others about recent developments in a company. Nonprofit organizations often use the annual report to give members and contributors an accounting of activities. According to Oscar Beveridge, author of *Financial Public Relations* (McGraw-Hill, 1963), "When an annual report is developed to its full effectiveness, it is the greatest sales tool, persuader, good will builder and educational device in management's public relations kit." The school library can borrow the annual report concept for much the same purposes. For example, the library report can serve several functions. It can

—sell the library to students, teachers, administrators, and the community.

—project a specific image of the library.

—educate the community about library services and use.

—highlight a unique service.

—recognize staff efforts and school and community support.

—demonstrate progress.

—point out needed changes.

—serve as an evaluation tool.

If you already produce end-of-the-year, statistical reports, you may want to think about a more comprehensive document, one that approaches the business report in scope if not in cost. If so, here are some basic guidelines and suggestions.

Planning & Purpose

Because of the wide variety of interests represented in the school community, you should plan the annual report carefully. Answering the following questions should help bring purpose and possibilities into focus.

Who is the most important audience? Why? What do they want to know?

What aspect of the library program should receive the greatest emphasis? Services, collection staff, facilities? Why?

What was the greatest accomplishment this year?

What direction does the library intend to take next year?

What outside considerations influenced the library's development this year?

What role does the library play within the school and the community?

What are the library's strengths and weaknesses?

How much time and money can be devoted to the annual report?

By answering these questions, you should begin to see some patterns. The main objectives for the report (promote the library's services, show the need for a larger budget, and so forth) and the intended audience should become more apparent.

Parts of the Report

An annual report should include the following information.

A *general letter* or summary of the year. Many of your readers may read no further than this letter. For that reason, keep the letter brief, well-written and clear. Highlight the important developments of the year and the outlook for the future.

In the *main body* of the report, you will want to describe each aspect of the library operation in a separate section. Tying the sections together with a theme can liven up the report. (Examples of such themes: "Taking the Mystery Out of the Library" or "Behind the Scenes at the Library." See also the boxed copy.)

Most reports conclude with a section of *statistics*. In addition to figures on circulation and collection development, you should note individual and class use of library services, kinds of services performed, products developed (bibliographies), changes in staffing and facilities, fund-raising efforts, and general budget information. Graphs will help the reader get the picture here.

Lesley SJ. Farmer is the Library Director of San Domenico School in Corte Madera, California. Her articles on management and computer use appear frequently in THE BOOK REPORT.

Format

Remember that your readers are bombarded with print daily. You will want to find ways to make your annual report stand out. Collecting and reviewing others' printed materials (annual reports, newsletters, pamphlets) can provide a variety of attention-getting ideas. Look especially for features in the publications that appeal to you. For example—

•*Writing Style.* Is the text in a formal narrative style or have the writers adopted a breezy, conversational style? Are the paragraphs long or short? Are quotations or testimonial statements included? How are statistics handled? Are sample products or excerpts of in-house documents included? (Will you include bookmarks, bibliographies?)

•*Typography.* What type face or style seems most pleasing? What sizes and styles are used?

•*Headlines.* Do headlines and subheads appear frequently?

•*Columns.* How many columns are used on a page? How wide are they?

•*Visuals.* Are photographs, illustrations, diagrams or charts included? Are the visuals captioned?

•*White Space.* How is white space used? Is this use effective?

•*Color.* Do the publications use more than one color. Is it effective? (Generally, using a second color in addition to black is costly. A less costly alternative is to print black ink on colored paper.)

•*Dimensions.* What size is the report? How many pages does it include? A standard 8½ x 11 sheet is easy to file, but a larger page size can be more dramatic.

•*Printing.* Your budget will determine the printing method used. Having the annual report printed commercially can certainly add to a professional look. However, neatness and clear reproduction are all-important no matter which printing method is used. Desktop publishing programs have facilitated some in-house productions.

If you decide to work with an outside printer, be sure to talk with him about the preparation of the copy and the visuals. Also, determine in advance what services the printer will provide and their cost.

Distribution & Other Hints

When you have decided on style and format, you should establish your deadlines for producing the finished report. Remember to allow time to clear the final version with the administration according to the policy in your district. Then you will need to decide how the report will be delivered to your audiences (at meetings, through school mail, by first-class postage, or a combination of these methods). The delivery method can have a bearing on the format you choose.

Ways to Make the Annual Report Sparkle!

Here are a dozen format ideas for a library annual report.

Tabloid News. Imitate the style of the flashy, mass-appeal newspapers. Have fun with startling headlines.

Yearbook. Emphasize the involvement of the library in curriculum by devoting sections to each grade level.

Photo Album or Scrapbook. Develop the text around happenings during the year. Be sure to include students and teachers in the photos.

Storybook. Weave a story about the year in the library.

Photo Novella. Write the text as captions to photos.

Report Card. Give letter grades to each aspect of the library operation.

Banner. Print the report on paper that can be folded in accordion style. Print the annual report on one side only and make the other side the banner.

Poster. Combine illustrations and copy to create a poster about the library.

Blueprint. Show the plans for a successful library year.

Calendar. Describe and illustrate one aspect of the library for each month. The ambitious librarian can produce a 52-week desk calendar.

Recipe Book. Print recipes for creating a delicious year in the library. The "recipes"could be hole-punched and collected on a ring.

Video. Tape all activities throughout the year and produce an annual report on video.

A Goals-Based Annual Report

By Diane Pozar

I prepare an end-of-the-year annual report that is based on the goals given to the principal at the beginning of the school year. In the report, each goal is listed again and its achievement evaluated by a description of the year's events.

Often a goal may be only partially achieved in a year. If so, I explain the start that has been made and outline current plans to achieve the goal in the future. (This is helpful in requests for an increase in the budget.)

Generally I have four or five goals for a year. The monthly statistics I keep and the activities in the library generally are related to one of these goals. During the year I prepare monthly reports, which are divided into these sections:

1. Students. Individual assistance and class visits are included here, often with a sampling of the reference questions answered by library resources.
2. Staff. Included are the number of previews held for teachers as well as other services.
3. Professional Development. This includes workshops and meetings I have attended.
4. Technical Work. Books processed, cataloging, and weeding.
5. Highlights/ Accomplishments. This category includes special programs and projects.
6. Unmet Needs. Topics on which we have no library resources or services we cannot provide.
7. Statistics. This section contains all the figures on circulation, equipment requests, and interlibrary loans.

The annual report goes beyond the monthly reports to show how the numbers are related to the total library media program. The annual report is prepared on the MacIntosh computer. Clip art is added. The report is given to the building and district administrators.

Diane Pozar is the Library Media Specialist at Wallkill High School in Wallkill, New York.

How to Stage a Library Event

By Barbara Stripling

"Now you can call me Barbara or you can call me Mrs. Stripling. You can call me librarian or you can call me media specialist. But whatever you do, don't call me 'Marian.' The days of 'Marian, the librarian' are gone forever." This is part of the message that I try to communicate to the public about my role as a library media specialist in today's school. Much of the public still sees the school librarian as the stereotypical Marian, who spends all of her time protecting "her" books and saying, *"Shh!"*

We need to conduct active public relations campaigns to counteract that image and to get public support for the exciting opportunities we offer the students. An "active" public relations campaign means going beyond the traditional, indirect channels of publicity (press releases, newspaper articles, radio spots) to more direct "relations with the public." In our library, we set up that direct contact by conducting Library Special Events.

The Library Special Event is a program revolving around a particular theme or subject area, which takes place in the library and lasts from one day to a week. We try to have one or two a year. Although we, as librarians, plan it, the event is carried out by the community members we invite to demonstrate, lecture, perform or discuss in their area of expertise. We bring community members into direct contact with students and teachers; the ensuing interaction results in quite powerful public relations, both for our school and for our library.

We have tried two types of special events: those which amplify the classroom experience and are a direct outgrowth of the instructional units (such as a celebration of National Wildlife Week, a Business Day, or a Water Resource Symposium), and those which expand the instructional offerings by centering around something of interest to the students which is not covered by any class (such as a Career Day, a Travel Fair, or a "Celebrate Yourself" Day). The students, teachers, and community members respond enthusiastically to both types of programs.

Planning the Special Event

Organization and planning are the keys to setting up a successful event. Decide on the subject of the event several months in advance. Start compiling sources—written, audiovisual, and personal. Let everyone know what you are going to do and be open to all suggestions.

About three months before the scheduled

event, sit down and decide on your specific objectives. Be sure that you work with the teachers involved, especially if the program is to be an integral part of a classroom experience. Once you have your objectives, you can decide on your general approach to your subject.

Our Water Resources Symposium was a result of a water conservation unit taught in sophomore biology. Since we are facing a water and sewage crisis in our area, we decided that our approach would be to confront the most pressing issues from several different points of view—that of city planners and city government, of university professors who have studied the problems, of the forest service seeking to preserve the natural environment, and of a member of a water services board. Our program, called "On the Water Front," challenged the students to weigh the issues and make up their own minds.

While you are deciding your general approach, it is a good idea to start thinking about a theme. Since I am inspired visually, I pull out our graphics files of clippings from newspapers, magazines, and catalogs. Usually, I can find a graphic that I can modify to inspire a theme for the entire program.

After you have decided on your objectives, general approach and theme, you need to start compiling a list of resources to cover every area which you hope to include in your program. Here, my library research skills are most useful, but don't forget to involve other people. For each area you want to cover, you probably need to have three names of community members who are knowledgeable in that area. Locating posters, displays and audiovisual materials for each area is important too. Compile a bibliography of books that can be gathered and displayed for checkout. The wider your search carries you at this point, the more effective your program will probably be.

Contacting Participants

About two months before the special day, send letters or make personal contact with those you have selected as your first choices to present information in each area. I have found that an introductory letter (stating my objectives, theme and approach plus the date and plan for the day, as well as my exact expectations about the speaker's contribution) followed by personal contact is the most effective way to get a number of community members excited about the project. In my personal contacts, I stress the value of that person's contribution to the total program, the age level of the students, the time allotted for the presentations, and the most desirable format (lecture, demonstration, performance, off-the-cuff remarks, slide presentation, or posters).

Many community members have little idea of what a high school audience would be like, so I try to give them a short but subtle lesson in teaching, stressing the level to which the presentation should be geared and the helpfulness of audiovisual materials and an active presentation (high school students don't get excited about lectures).

I give each person a reply deadline of at least a month before the program date so that I can contact alternates if anyone declines. It is advisable to have a couple of contingency speakers in any case, because something almost invariably comes up at the last minute for at least one of your scheduled participants. A confirmation letter to each participant states the date, the times, the location, and the availability of parking, and asks them to contact me with any special needs (equipment, blackboard, electricity, space requirements). You need to know in advance that the live animal exhibit requires 50 feet of clear space, or that the dance troupe requires a piano.

Publicity

At least two weeks before the program date, we begin using the more traditional methods of public relations. We send a press release to the newspapers (with pictures if possible), radio stations, and television stations. We try to set up a specific time for the television reporters to visit the library, when events will be at their most exciting. Intraschool publicity involves bulletin boards and book displays in the library, posters throughout the school (using the graphic design and theme), special invitations to the classes, and coordination with the teachers and principal.

Combining the special program with a theme-related contest (for a prize) can entice the students to an extra measure of anticipation for the special day. Invitations to students or teachers at neighboring schools are extended, if appropriate.

For our National Wildlife Week celebration, we set up a schedule for elementary schools to see the live animals and hear the wildlife talks. Students and

Barbara Stripling is a library media specialist at the Fayetteville (Arkansas) High School. This is her third appearance as a feature writer in THE BOOK REPORT.

parents from all over the district were excited about this event. In all publicity, the public is always invited to come at any time to participate in the activities.

Final Preparations

A few days before the program, we block all our presentations out on a map of the library. We know by this time exactly what equipment, how much time, and how much room each participant will require. Remember to leave plenty of room for the crowds of students around each participant. Generally we are able to plan it so that no presentation interferes with a neighboring one. The worst scheduling error I can remember making is my placement of the local (and quite vociferous) chiropractor next to a medical doctor in our Careers Day program. I don't think it bothered them, but I regretted my lack of foresight.

It is helpful for the students to have a program listing the participants (with times of presentations, if relevant) and their topics. A map can be enclosed with the program, or large signs can be posted throughout the library to help students find what they want to see. Use imaginative ways to label areas and brighten up the library. For a travel fair, you might use flags of the countries instead of signs (the Boy Scouts often have a complete set of flags they will let you borrow), or travel posters from the various countries.

> **Special events are a lot of hard work, but the public relations benefits can be outstanding.**

Set up for the program the afternoon before. Be sure you have enough extension cords, adapters, equipment, extra blackboards, or whatever else you think might come up. Prepare name tags for all participants, and set up a sign-in sheet for them at the entrance, so that you can easily keep track of who has arrived.

On the morning of the event, get there early and be prepared for at least two crises. Have enough help lined up so that you can be free to deal with the problems when they arise. We needed a lot of help on the day that our expert in karate broke his assistant's nose with a well-placed kick and then shortly thereafter sliced his own foot while demonstrating a precise maneuver with a knife. While we were dispatching them to the hospital and cleaning up the blood, the special event continued with no further crises.

On the morning of the event, before the participants' scheduled arrival time, have someone available at the front door to greet them and to offer student help in setting up their displays or equipment. Offer the participants coffee and doughnuts for a mid-morning break. If you can afford to provide them lunch, do so by all means. During the day, circulate freely to regulate the events and keep them on schedule. Check with your participants periodically to see if they need anything.

Be sure to take slides of each participant in action, surrounded by crowds of students, and every special display for later public relations use. Have plenty of help available at the end of the day to help each participant disassemble his area and get his materials to his car.

Follow-up

The day after should be reserved for evaluation and follow-up. It is essential that thank-you letters go out immediately. A follow-up article should be written for the news media, detailing the special events of the day, the number of participants, and the reactions of the students.

Take time to evaluate the successes and failures of the program. If you had problems, figure out what you could have changed. Write this information down and keep it in your file for the next year's event. A sampling of student reactions could be obtained through a short evaluation form distributed by teachers. Student comments can be surprisingly helpful in spotting trouble areas that you did not notice. Write down your general reactions to the program —then close the file and relax—you have earned it!

Special events are a lot of hard work, but the public relations and instructional benefits can be outstanding. Community members are especially grateful for this opportunity for direct participation with the students. They develop a sense of what you are trying to accomplish in the school, of how enthusiastic our students can be, and of what a library in today's school is all about. No press release or newspaper article could have communicated your goals and objectives so eloquently.

PUBLIC RELATIONS

25 things I learned the hard way

By Linda R. Groen

Our value as media specialists is determined not by how much we know, but, rather, by how well we can sell that knowledge to the people we work with. No matter how skilled we are in reference searches, or how gifted we are in book selection, our programs are virtually worthless if no one else is aware of them.

One of the first and most important means of promoting our program is to make ourselves and what we can do for others visible in our day-to-day work. In order to sell the larger program, we have to be convincing in the smaller, daily tasks we perform. Here are some guidelines I follow.

- Make friends with the custodians and the secretaries. Both groups are essential to the smooth running of the school and of the media program. By letting them know you respect them and the work they do, you are ensuring that treatment for yourself and your program. It pays off when you need equipment carried, a ladder, a master run off at the last minute, or a piece of inside information.
- Meet teachers in their own areas, where they feel comfortable. Drop in their classrooms before and after school and stop in the teachers' lounge during different hours of the day. Many times teachers find it easier to pass along information about new teaching units or equipment needs if they see you on a casual basis.
- Let your principal know that you plan to stop in the teachers' lounge often to talk to teachers. Explain why you feel it's important. If you don't, his impression may simply be that you're a lounge lizard!
- Become involved in teachers' planning sessions—both casual and formal. It's usually easier to volunteer your services or to suggest media activities in the initial planning stages. Soon they will become more used to thinking along these lines even though you aren't present.
- Read in public! Students frequently will read books just because they've seen you reading them. Letting students see you with a book also promotes reading in general.
- Be personable. Whether it's fair or not, friendliness and willingness to help and to do a little bit extra will often determine how successful your media program is.
- Discover students who like to read and who are also respected by their classmates. If you can find books that these students will enjoy, they'll promote the books—often just by being seen with the books or by having their name on the checkout cards.
- Communicate with teachers. Share with them positive comments that you've heard from their students. They'll appreciate knowing what things made an impact on their students.
- Award teachers the same courtesies you expect from them when they bring classes into the media center. If you intend to discipline their students, allow them the same authority over other students in the media center. This helps to maintain the media center atmosphere while doing away with the "they're-not-my-students-so-I'm-not-going-to- do-anything-about-it" attitude.
- Keep your secretaries and paraprofessionals informed and up-to-date about changes and events in the school and your schedule that may affect the media center and their schedules. No one likes to be left in the dark.
- Tell one of your staff members where you are going when you leave the media center. If they don't feel you respect them enough to keep them informed, that attitude may be reflected to people who come in looking for you.
- Keep your principal informed of media center policies or problems and possible solutions. By keeping them informed and up-to-date, you lessen the chances that they'll be caught off guard (and, consequently, embarrassed) by students, teachers, or parents asking for information or clarification on an issue.
- Advertise new books. Put announcements in the bulletin or over the intercom when new books are available. Almost everyone likes to read a brand new book.
- Be aware of teachers' special interests (as well as curricular areas) and steer them to new books or magazine articles in the media center as they become available.
- Take your work to the lounge with you. It provides an opportunity to explain some of the behind-the-scenes work you do. Teachers often have no concept of what's involved in what we consider routine tasks such as weeding, ordering, or cataloging. Don't force the issue but be willing to describe what you're doing and why.
- Ask for help. If you see reviews for a kit that looks as though it might be useful in a classroom, ask the teachers for their opinions. Even if it's something they don't feel is appropriate, they're aware that you have them in mind as you're ordering.
- Don't make radical changes

when you begin a new position. Assure teachers that the services they're used to will be continued. As you become more familiar with the program and more accepted by the staff, gradually make the changes you feel are necessary. Changes made too quickly often have to revised later anyway. This is frustrating to all concerned.

- Stop by your principal's office just to say "hello" now and again. It keeps the lines of communication open.
- Impress on your staff that students and teachers are more important than reports or filing. Paperwork will wait without getting impatient—people won't!
- Tell your staff how you'd like to have things handled. If you anticipate a problem or a phone call while you're gone, give them specific directions. Don't make them guess.

. . . students and teachers are more important than reports or filing. Paperwork will wait without getting impatient—people won't!

- Don't make promises you can't keep. It's better to turn someone down when they ask than to fail to complete a project they're counting on.
- Be visible—don't hide in your office. Let people see you working. It's easier to maintain an appropriate atmosphere if students (and teachers) see you working at one of the tables in the media center and follow your example.
- Be a part of the school. Go to games, to teachers' get-togethers, to concerts, to places where both students and teachers will be. It's easier for both groups to ask you for help if they see you as someone they know.
- Develop a specialty not related to media (mine is algebra)! Students find it more comfortable to ask for help on big projects and reports if they've gotten results when they've asked for help on small daily assignments.
- Exercise your sense of humor. Then, if nothing else, you'll be able to laugh at your failures as well as at your successes!

Linda R. Groen is the media specialist at Miller Junior High School in Marshalltown, Iowa.

Notes

Highlighting for Attention

Bibliographies, AV lists, overdue lists—I kept finding my lists in the wastepaper basket next to the teachers' mailboxes. So I got out the highlighters! Now I take the time to personalize. The teacher's name goes on the top of each list. I highlight each teacher's homeroom students who have overdue books. When I send out new book lists or AV holdings, I highlight titles of interest to individual teachers and their subject areas. The highlighting catches their attention. Now I have teachers coming to the library with the sheets and asking for more information.—*Susan Hofmann, Delaware Valley Middle School, Milford, Pennsylvania*

Department Memos

The memo shown below is a time saver. You can circle the appropriate number and add comments as needed to circulate newspaper clippings, reviews, pamphlets, and so forth to members of a department.

Library Memo To: ____________________
Dept. ____________________
Please Circulate This Material to the Department Members

1. You may keep in your department.
2. If you are interested, take it back to the library and discuss it with the librarian.
3. Please return this item to the librarian.
4. If you wish to make copies, please return the original to the librarian.
5. If this material is of no use to your department, please pass it on to someone who can use it.
6. Please let me know what type of material you need for your department.
7. If you have extra copies of materials that we can put in the vertical files, we will appreciate your donations.
8. We have new books on this subject.

Comments: ____________________

—Margaret Allen Waltzer, Dominican High School, New Orleans, Louisiana

Stand-Out Memos

I often wonder if teachers read every memo that is placed in their mailboxes. In order to avoid "File 13" for memos that I really want them to read, I occasionally use colored paper, add clip art, use different borders, and different sizes of press-on letters to create a memo that stands out from the others. —*Donna Walters, Benjamin Franklin Junior High School, Valparaiso, Indiana*

Focus on Resources

An announcement of audiovisuals and pamphlets available from the electric company prompted me to think of the resources available in our own collection. I planned a year-long project, called Focus on Resources, to acquaint teachers and students with resources in the library and the community. I determined to devote a week to each department in which the focus would be on the media available to it. For example, I assembled or organized these daily offerings for a six-day focus on resources for the English Department.

- Creative writing resources from a grant-funded arts program.
- A trivia contest with prizes.
- Showings of videos of special interest to English classes.
- Bibliographies and an after-school weeding of supplementary books by the English department.
- Storytelling by public librarians and members of an arts council.
- Instruction in computer networking, online services and software programs for English classes.

I discovered that planning for each subject focus took several weeks. As a result I have revised my goals for the year, expecting to focus on one department every two months.—*Edna Cogdell, South View Senior High School, Hope Mills, North Carolina*

Newsletter Improves Communication

My monthly staff newsletter includes a form for teachers' suggestions (including new purchase recommendations). I produce this newsletter with Scholastic's *Microzine Newsprint*, which is easy to use and includes numerous graphics. *—Sheila Oliver, Boiling Springs Junior High School, Spartanburg, South Carolina*

Camcorder Boosts Public Relations

As a means of promoting the library program, I conduct a camcorder workshop on teacher workdays. While discussing the use of the camcorder in the classroom, I emphasize the importance of public relations with parents. I suggest that, after videotaping a class project or activity, copies be made for those students who provide blank videotapes from home. Each time a videotape is carried home, the library program sells itself once again to the students, teachers, administrators, and, best of all, parents.—*Donna Wright Dalton, Flat Rock (North Carolina) Junior High School*

Aspirin Works Wonders

At the beginning of each school year, we send library forms and other materials to each teacher, but somewhere in all the confusing shuffle information about the library gets lost. This year we got the teachers' attention by introducing "goodie bags" (from Upstart) which contained all the necessary library information and forms, coupons from local businesses, free bank calendars, and even aspirin samples from physicians. We got the teachers to take notice *and* created positive feelings toward the library and its services.—*Helen Kittle, Miller Junior High School, Fairmont, West Virginia*

Art Supplies for Students

At the junior high level, students don't always have the art supplies needed for maps, projects and drawings. I put letter stencils of different sizes in manila envelopes and attached checkout cards and pockets. I also purchased colored pencils in plastic boxes and put cards and pockets on these. I keep these supplies in a box in the library. The students can check them out overnight or use them in the library. The students have appreciated the service and have taken good care of the borrowed items. —*Jamie Westbay, N.B. Clements Junior High School, Prince George, Virginia*

Bookmarks—Theirs and Ours

Students tend to use whatever is handy as a bookmark—pocket combs, ticket stubs, paperclips, gum wrappers, Christmas cards, photos and pencils. All of these items found in returned books were displayed on our bulletin board. On a desk below, we placed our own construction-paper bookmarks designed by student librarians. The caption read, "These Are Some of Your Bookmarks—Try Some of Ours."

Students got a chuckle out of the display as well as a hint about book damage and an appropriate bookmark.—*Eugenia Hangartner, IMC Director, Whitehall, Wisconsin, Memorial High School.*

Ski News from the Library

I ask local ski areas which our students frequent to send me a quantity (25 or more) of their brochures. These are distributed freely by the library. Many students find their way to the media center because of these brochures.—*James W. Ickes, Lebanon, Pennsylvania*

Library Pass

When I opened a new library, I vowed to avoid the problem of five student names on a library pass, usually written on a torn piece of scrap paper. So I devised a form which would give the maximum amount of information and require the minimum amount of writing by the teacher. It also allowed each child to have his own pass.

We printed these passes on bright yellow paper. The student writes his name and date. All the teacher has to do is check the appropriate squares. The student keeps the pass with him. If he is misbehaving or idle, I can check the pass. If he is not doing his assignment, I write a note to the teacher and he loses the privilege of coming to the library.

All students return to their homeroom before the end of the period. The passes are stamped and the teacher knows whether they have been to the library.

Since these passes are designed to print four on an 8½ x 11 sheet, 2,000 can be obtained from a ream of paper. We found that it took about four reams to print enough for the extensive use of our library. Everyone seems to like the pass; especially me, since I can deal with students individually and keep abreast of what each student is doing. — *Teresa LaCroix Barghoorn, League City, Texas, Intermediate School*

Student Pass

Name ________________	Time Sent ______
Reason for coming to library:	Time in library:
____ Find material	____ 15 minutes
____ Work on special project	____ 30 minutes
____ Study	____ 45 minutes
____ Recreational reading	
____ Other __________	All students are to return to class for dismissal
Teacher __________	Date __________

3.58

Student Interest Inventory

As a new librarian in a high school, I needed to learn about the population of the school. During the first week, I administered an interest inventory (see below), asking questions about favorite television shows, magazines, spending, favorite sports for playing and watching, and, of course, favorite books and library use patterns.

It was a great icebreaker when I tabulated the results and posted the top three answers in each category. It really drew the students!—*Kathy Schrock, Timberlane Regional High School, Plaistow, New Hampshire*

Student Interest Inventory

This is not a test! It is a way for me to find out about the interests of the students here. Please take some time and answer the questions seriously. Thank You!

About You: Male ___ Female ___
Age ___ Grade ___

1. If you could watch only 3 TV shows during evening hours, which 3 would you pick?
___

2. If you watch TV after school, what is your favorite program?
___

3. How many hours each day do you watch TV? ___
___

4. Which of the statements below best describes your movie-going habits:
_ at least once every week _ at least once every month. _ almost never

5. The best movie you have seen in the past year ___
___

6. What are your three favorite magazines?
___
___

7. Who are your three favorite adults? ___
___

8. How do you spend your allowance and the other money you earn? Write 1 next to the item you spend the most money on, 2 next to the second item, and so on. Leave blank any items you do not spend money on.
_ food
_ records
_ clothing
_ books
_ dating
_ sports equipment
_ magazines
_ Other. What? ___
___

9. If you had a million dollars and were free to do whatever you wanted, what would you do? ___
___

10. Place a check next to the statement that best describes you:
_ I read one or more books every week for fun
_ I read one or more books every month for fun
_ I almost never read for fun.

11. My favorite three sports for playing are
___

12. My favorite three sports for watching are
___

13. If you have a hobby, what is it? ___

14. The three best books I have ever read are
___

15. Which of the statements below best describes you:
I use the school library
_ every day
_ at least once a week
_ never

16. How often do you use the public library? Pick the statement from #15 that best describes your use ___

17. What do you like or dislike most about the school library?

18. If you read a newspaper, what sections do you like best? ___

Thank you. I will tell you the results of this survey as soon as they are tabulated.

Old Newsletters for New Teachers

If you publish a newsletter, keep extra copies on hand for new teachers. They can examine a packet of past issues and learn about the library's services and goals, copyright issues, technology updates, and special programs of the past. Reading through old newsletters will help new staff members feel "at home," too.—*Kathleen Casler, East Kentwood High School, Kentwood, Michigan*

The 10 Best Ideas I Ever Stole

(1.) A Living Scrapbook. Choose a prominent noteboard, wall, or pillar and exhibit all newsworthy items about your school. For example, team write-ups, engagements of graduates, campaigns, and so forth. Do not include police briefs! I also keep a scrapbook of unused yearbook pictures on the counter.

(2.) A Browse Book. Cut out articles that will interest your students, for example, "How Old Do I Have to Be to Leave Home" and put them in a box labelled "miscellany" or "browse." Your students will enjoy pawing through them and pulling out articles.

(3.) Instant Visual Aids. The class teacher makes a list of the posters he could use in his teaching (for example, automobile batteries or hydraulic brakes). Using research time in the library, his class can produce the visual aids. The librarian laminates the best posters as teaching aids.

(4.) Special Displays by Talented Teachers. All it takes is asking, helping them with their ideas, and writing thank you letters when the display is down. For instance, one of our vice principals collects antiques and old postcards and generally I have a selection on display. A teacher brought in a fully equipped tent and pitched it. Another hauled in a restored Harley-Davidson bike. Two others who are unbalanced about the American Civil War did a display on the South, with muskets and confederate flags.

(5.) Showtime. When displays are set up, ask the owner to make a 10- to 30-minute talk at noon. A student entertained us by talking about beekeeping. A teacher showed the Rolling Stones concert video and talked about the British rock scene.

(6.) Include Gossip, Scandal, Thanks and Cartoons in the Library News Bulletin. Even those oddballs on the staff who despise books and libraries, look to see who is featured in the news.

(7.) Learning Stations. Do you have reluctant library users on the staff? Work out a learning stations project with one of those teachers and produce an assignment complete with an answer sheet for her subject. Learning stations take a great deal of effort, but they will pull in the teachers and students.

(8.) Team Teaching and Grading. If you persist in urging fellow teachers to make research assignments, the least you can do is partially check the student work. I regularly check the format (title page, bibliography) and give an English grade for library assignments of shop teachers. This has several positive effects: It shares the evaluating burden; the students are pulverized into action when two teachers are marking their papers; and you have a good idea of the outcomes of library research. I occasionally listen to oral reports as well.

(9.) Research Zone. Post handwritten posters of sample title pages, bibliographies, and footnotes in the same area as free copies of guides to typing research papers. Also display the phone numbers, whereabouts and working hours of the public libraries. Along with these guides, we keep two typewriters, the *Abridged Readers' Guides, World Almanac,* and the newest encyclopedia. I also keep sample copies of well received essays by other students.

(10.) Transparencies. Persuade teachers to require an overhead transparency as part of oral reports. The student does a pencil sketch which is checked by his teacher. Then he adds typewritten labels. I make the transparency for the student and he colors it. If the overhead is good it can become the property of the teacher. (This is a real incentive for technical reports in metals, electronics, and science.)—*Eve Williams, Dr. L.B. MacNaughton High School, Moncton, New Brunswick, with credit to other teachers in her area, Emily McCleman, Dave McIntosh, Garrit Moleman. Carman Cantelon, and other sources.*

Library Stuff for the Faculty

Part of the challenge of opening a school library is developing the new procedures. Most of the faculty of our new school came from two other schools, where different library procedures had been used.

At the first faculty meeting I handed out bright yellow folders which had two pockets. On the lefthand side were library passes for teachers, and the procedures for using the passes. On the righthand side were color-coded sheets, each color identifying the instructions for a particular library procedure. If the procedure required forms, these were attached to the sheet. Color-coding made it easy to find the procedure.

The procedures outlined were:

- Directions for students coming to the library as individuals or as a class.
- Requests for audiovisual software and hardware.
- Requests for getting materials from a regional center.
- Forms to request purchase of books and other materials.
- Library policies and procedures.
- Request form for check-out of audiovisual hardware for the year.

A bookmark like one given to each student was enclosed in the packet. On the front of the folder, the words Library Stuff were written in large letters. The teachers seem to enjoy having forms and instructions all in one place. — *Teresa LaCroix Barghoorn, League City, Texas, Intermediate School*

Teen S-O-S Section Is a Success

In order to accommodate student interest in the growing number of books on teenage problems, lifestyles, changing bodies, and so forth, I began a special collection of fiction and nonfiction titles called "Teen S-O-S." About 250 books have been placed on three bookcases arranged triangularly in a section of the library. The books are color-coded with yellow stickers, and a portable Teen S-O-S bulletin board display (including hot line numbers, articles, and other information) is arranged on top of the bookcases. Using ***Bibliography Writer*** software, I compiled an annotated bibliography that is kept near this special collection. (The subject headings are AIDS, abuse, adolescence, alcoholism, coping, crime, death, developing sexuality, dropouts, drugs, family relationships, homosexuality, mental/emotional problems, physical handicaps, pregnancy, relationships, and runaways.) The response has been fantastic! Other librarians have picked up the idea from inservice meetings, and our city's Rotary Club awarded a grant to add additional resources to the collection. The most enthusiastic response has come from the students themselves, who benefit from being able to find such information on their own. —***Millicent Cade Hoskin, Central High School, Memphis, Tennessee***

Paperback Book Exchange

Our middle school showers its students with many opportunities to obtain paperback books: monthly book club orders, three Reading Is Fundamental (RIF) distributions, and a Book Fair. For the past eight years, the library has held a paperback book exchange for one week in May (a good time for students to accumulate a summer book collection).

The first half of that week, students come to the library during their lunch periods to exchange their own paperbacks for coupons. The rest of the week is spent redeeming coupons for books other students have brought.

I screen and reject books which would be unsuitable for our students and have beefed up the choice of books by contributing paperbacks which my own children have outgrown.

Those who participate in the exchange thoroughly enjoy the entire procedure and spend most of their lunch period browsing and carefully selecting used books (shades of the Left Bank and 14th Street).

The exchange is both worthwhile and a lot of fun for all of us.

—Thelma Karro, Librarian, Bellport, New York, Middle School.

Guaranteed Winners

As a new librarian wanting to establish a working partnership with the faculty, I began a concentrated effort of reaching out to each English teacher. After assembling handouts, sample lesson plans, bibliographies, and booklists, I sent invitations written in the style of the common mass market mailings we all get at home [see below], encouraging each teacher to visit the library. When the teachers arrived, I gave them pages of ideas and bonus gifts of paperback books. We all enjoyed this "open house," and the invitation served as a lighthearted beginning to serious librarian-teacher curriculum planning. The letter read:

INFORMATION ENTERPRISES
Robinson High School
Fairfax, Virginia 22032

Joe or Jane Teacher
English Department
Robinson High School
Fairfax, Virginia 22032

Dear Mr. Teacher:
Congratulations! Your name has been drawn from those of hundreds of educators to receive at least one of the following valuable gifts:

- a team-teaching partner
- free cooperative lesson planning
- ideas for implementing curriculum objectives
- a resource person for information skills
- assistance with A-V equipment and software
- bibliographies on any subject
- booktalks
- assistance with students' research

You are definitely a winner. You can claim your prize at any time in the library office. However, in order to receive a ***bonus*** gift especially designed for English teachers, you must come to the library office during your planning period on December 15, when prizes will be discussed and nourishment provided.
In order to qualify for this offer, you must be a certified English teacher over 21 years of age. Your spouse, if you are married, must not accompany you.
Your chances of winning are 1:1. Prizes left unclaimed after three days will be given to the needy.
Sincerely,
Librarian
—Peggy Hook, Robinson High School, Fairfax, Virginia

Section Four

Selection

Introduction

Selection

Selection is surely one of our most important jobs and one we all approach differently. However, most of us would agree that the basis for collection building is knowing the curriculum and students' needs. For example, do chemistry students use library books, or would videotapes on experiments be more helpful? Does the math teacher teach a unit on games?

Goals and Selection

Purchasing decisions should also take into account the mission statement and goals of the library. If a goal is to encourage recreational reading, you will want to allocate funds for books that will be of interest to the students. Other goals that would influence your purchases might be building a professional collection, improving the selection of classics, supporting a new textbook or course, introducing desktop publishing or adding research resources with a CD-ROM magazine index.

What Format?

Unless you have unlimited funds, buying in one format (video, magazines or books, online networks) means less money for another. Are your students reluctant to read an entire book on a topic? You might consider increasing magazine subscriptions or adding a CD-ROM magazine index. You could also buy more collections of magazine articles reprints.

In considering which format to purchase, ask yourself what new technologies students should learn. Introducing CD-ROMS to a school library will take a sizable chunk of your budget the first year, but CD's are information rich and promise to be widely used in the future.

Selection Criteria

Among the articles in this section, "The People Element in Selection" suggests way to involve staff and students in selection. "Selection Skills and Tools" adds ideas on handling the paperwork. Several articles offer specific criteria for selecting computer software while the candid "Choosing Novels for Teenagers" helps you choose the best among many popular book series.

Heavy circulation should not be your only criteria for expanding any one section. In a typical school about 20% of the collection accounts for 80% of circulation. You must have materials that support the infrequent as well as the frequent requests. Will you select another book on abortion that will circulate frequently for social studies or health reports, or a critique of Jane Austin's work that may only appeal to a few advanced placement students.

Selection and Weeding

"Many librarians add shelves of new materials when they should be weeding out old materials," according to the article, "Getting to Know the Collection." Section 7 has specific criteria for pruning deadwood, but several articles in this section underline the weeding-selecting connection.

Selection Policies

Every school district should have a selection policy. The adopted policy offers direction, stresses important considerations such as affirming cultural pluralism, and protects librarians who want to offer students balanced views on controversial issues. Of course, the policy should include specific procedures and forms to use when materials are challenged. "Keeping Calm Under Pressure" offers advice and a checklist for informal meetings, as well as ideas on how to fend off extremist attacks.

Be Prepared

Even widely read novels and mass magazines can provoke objections from some community members. The best defense is to be prepared. Collect reviews and best-seller reports as a routine precaution. Save articles that talk about what teens want to read. Talk to students, teachers, and principals about reading interests and censorship. If you feel strongly that the library can be relevant to students only if they find books they want there, be ready to defend your selection decisions. In some districts, all purchases must be approved by a selection committee. If your selection committee doesn't pick books teens want, consider raising the issue. Don't censor yourself.

Take every opportunity to talk with parents about students' reading interests. Tell parents you support their right to supervise their children's reading, but you are selecting for all students. Students mature a lot faster than parents think they do.

Sources

In the selection process you will read journals and other sources of information about books. In addition, you might browse through your local book store for ideas, check the best seller lists (especially for paperbacks), or order preview collections. Several publishers will ship postpaid previewing collections and allow you to return those you don't want. Speakers at state and national conventions often discuss new books and distribute bibliographies. Company displays at conventions enable you to examine titles. It is also helpful to exchange order lists with other librarians.

Ordering

Book distributors offer a number of conveniences for the library purchaser. Some will figure the cost and compile a listing if you complete a catalog checklist. You adjust your selections and return the list with your purchase order. Modems and fax machines also facilitate ordering. For example, ordering from Follett Book Company is possible via a computer modem and a scanner. Some large companies will put the barcode labels on new materials.

You can design your own computer database for book orders. Most databases do simple calculations, flawlessly figuring costs of seven books at $9.25 and totaling your entire order. A periodic printout will show how much you've spent.

Gifts & Corporate-Sponsored Materials

Corporate-sponsored materials and gifts can provide diversity in a school collection. Obviously caution should be exercised in accepting materials from donors, whether they are individuals or organized groups. A policy statement will give you guidance and the ability to refuse inappropriate materials.

There is no room for racist, sexist or prejudiced materials in school libraries. However, materials that explain causes, policies or goals of divergent groups may serve a purpose in teaching young readers to evaluate information. As in any other selection decision, you should establish your guidelines based on sound educational principles.

Anitra Gordon

Selection Commandments

Little enough power and glory come the way of the school librarian—except when we select. Then, we play god. Or at the very least, like Moses we lead others into the wilderness of materials.

Since selection is squeezed in and around other duties and responsibilities, it is all too easy to lose sight of the Ten Commandments of Selection. As an exercise, I tried to list mine. I found it a humbling experience, and I'd recommend it to others. To be honest, I find selection a humbling experience. But I love it—perhaps because it makes me feel so powerful!

1. **Thou shalt not select out of fear of censorship.**
2. **Thou shalt learn from past successes and mistakes.**
3. **Thou shalt know the curriculum as thou knows the back of thine own hand.**
4. **Thou shalt seek out quality.**
5. **Thou shalt spend the school district's money as if it were thine own.**
6. **Thou shalt listen to and learn from library users of all types.**
7. **Thou shalt succumb to fads, trends and styles only in moderation.**
8. **Thou shalt be aware of thine own likes and dislikes, and strive for objectivity.**
9. **Thou shalt weed regularly and courageously.**
10. **Thou shalt always evaluate individual titles in a series.**

—Alice Evans Handy, Librarian/Media Specialist, Metcalf Junior High School, Burnsville, Minnesota

Writing Selection Policy

Finding the words is often a chore in developing written policies. We thought you might be interested in a sampling of statements from the selection policies of librarians who contributed to this article.

. . . on the School Board's Responsibility

"In adopting this selection and retirement policy, the Board recognizes its right to participate in deciding what materials may be selected for or retired from the holdings of the Media Centers but agrees that it shall take no action without first seeking the professional advice and counsel of the Media Specialist in charge of the affected holdings."—*Triad Local Schools, North Lewisburg, Ohio*

. . . on Access to the Collection

"The student will have access to all available materials regardless of their content, difficulty, or appeal. Furthermore, the student will retain the right to make his/her own reading and viewing choices except for assigned material or when restriction is ordered by the student's parent or guardian. When a parent restricts a child from reading or viewing any materials held in the collection, a letter detailing the nature of the restriction should be obtained from the parent, read, dated, and signed by the child in the presence of the librarian. The original letter should be retained in the center and the library/media staff notified. A copy of the letter should be forwarded to the principal and appropriate classroom teachers. The child thus informed has the responsibility to honor the parent's wishes. In no case will the materials in question be removed or in any way made inaccessible."—*Streetsboro City Schools, Streetsboro, Ohio.*

. . . on Weeding

"Basis for Weeding: Resources (1) in poor physical condition, (2) containing outmoded or obsolete subject content, (3) no longer pertinent to the curriculum, and (4) superseded by more current information."—*proposed policy for Wallkill, New York, Schools*

. . . on Gifts

"Gifts will be accepted by the library, but the library reserves the right to examine and evaluate these materials and include or dispose of them at its own discretion. In no circumstance is the library to accept a gift if specific stipulations from the donor are attached. Gifts of money for book purchases may be accepted by the library from individuals or organizations, but the selection of book materials is to be made according to stated policy."—*Mt. Vernon City Schools, Mt. Vernon, Ohio*

. . . on Sex and Profanity in Books

"The fact of sexual incidents or profanity appearing in a book should not automatically disqualify it. Rather the decision should be made on the basis of whether the book presents life in its true proportions, whether circumstances are realistically dealt with, and whether the book is of literary value. . . ."—*Lincoln High School, Ypsilanti, Michigan*

SELECTION
SKILLS
&
COLLECTION
DEVELOPMENT

. . . on the Role of the Librarian

". . . As much as possible, the librarian should select materials that have a specific use in the curriculum. However, the librarian does have the right to select materials that, while not specifically related to some part of the curriculum, do enhance the over-all philosophy of the curriculum."—*South Christian High School, Grand Rapids, Michigan*

"Selection of library materials is shared by the many people who use them. Responsibility for coordinating the selection of materials and making the recommendations for purchase rests with the professionally trained media personnel."—*Minot Public Schools, Minot, North Dakota*

. . . on Censorship

"Censorship of library materials shall be challenged in order to maintain the school's responsibility to provide information and enlightenment."—*Minot Public Schools, North Dakota.*

"The public schools shall enlist the cooperation, advisory services, and assistance of teachers, parents, and allied groups in every field of human knowledge in resisting all abridgments of free access to ideas and full freedom of expression that are the proud tradition and heritage of our nation."—*Gettysburg Area School District, Gettysburg, Pennsylvania*

. . . on Salespeople

"Salesmen must have permission from the superintendent's office before going into any of the schools."—*Minot Public Schools, North Dakota*

. . . on the Purpose of the Library

The purpose of the library is to: (1) provide an understanding of the American democratic system in order to develop informed and responsible citizens; (2) foster the growth of ethical standards and sensitivity to social, intellectual, aesthetic, and spiritual values; (3) represent the country's many racial, religious, ethnic, and cultural groups and their contributions to our American heritage; and (4) provide balance in the presentation of ideas and points of view.—*Jane Addams Vocational High School, Bronx, New York*

. . . on Book Selection

"The overall philosophy of book selection is a positive one. We ask: 'What can we include of value?' rather than 'What shall be excluded?'—*Community Unit I Schools, Charleston, Illinois*

A common feature of the policies was a procedure for handling citizens' requests for reconsideration of books. All of these policies called for written requests, specifically citing objections, and for appeals of decisions, made by the building administrators, to the superintendent and board. Another frequent feature was a reprint of the Library Bill of Rights, written by the American Library Association.

Selection Skills & Tools

Book selection is weeding, knowing the curriculum, involving teachers, organizing the paperwork, and more.

By Deborah M. Cooke

Selection: Where do you start? I've always felt inadequate to the job; the flood of new materials, publisher's catalogs, and reviews makes it impossible to read each item myself. Being overwhelmed by it all, I had admitted defeat by being haphazard in selection for a long time. For the past two years, my goal has been to get a handle on proper selection skills. I've spent quite a bit of time on it, and it's certainly been worthwhile.

Selection has to begin with knowing your collection. Unless you're opening a new school, everything you purchase is just building on the existing collection. Because of this, regular, annual weeding is a must. Certain areas of nonfiction are changing so rapidly, outdated materials need frequent replacement. Getting rid of the "deadwood," those little-used books, is probably harder, but just as necessary. (It helps to change the color of your date-stamp ink every year or so. You can quickly see if a book has not been checked out for several years.)

The next important step in selection is knowing your curriculum. Not only being aware of what's taught currently, but knowing what's scheduled to be emphasized in the upcoming textbook adoptions helps you to get a jump on ordering materials. Communication with the faculty is vital. Our department heads give me a copy of the bibliographies from the teacher's editions of newly adopted textbooks.

All requests from the teachers are given priority in ordering. They are the experts in their fields. (It's also great public relations to let teachers know you value their help in selection.)

All of our audiovisual materials are ordered subject to teacher approval. It's easy to make up a routing slip to send each new item around for preview. Not only do teachers tell us whether or not to purchase the items but they also tend to use those items they've previewed. We often solicit teachers' help for selection by circling a review or catalog entry with the notation, "Would you use this if we purchased it?" The communication with the faculty is informal, continuous, and makes them feel a part of the media center.

Communication with other librarians is invaluable. At our county librarians' meetings, we often have "show and tell" on new or especially useful materials. I recently visited each of the other eight middle schools in our county to discuss developing our reference collection, getting ideas from each of them about references which work best (see next page).

A Selection Tool

I've made a purchase consideration file on a computer disk using *pfs File* and *pfs Report* (Scholastic Software). Any database management program would work. I switched to computer maintenance because the worn box, overflowing with magazine clippings, catalog pages, and p-slips, was not giving me adequate control of the process. I find I enjoy booting up the program on the computer and adding a title or two to the data disk every few days. Each form in the file contains the following fields:

author
title
publisher
publisher's catalog number
publisher's price
jobber
jobber's catalog number
jobber's price
copyright
call number
ISBN
source

Deborah M. Cooke is the librarian at Salem Church Middle School in Richmond, Virginia

After entering the titles I can print out lists by any combination of the fields. Printing a list by call number, for example, allowed me to see if I was ordering too heavily in one area or overlooking another. The program will total prices as well. (After deciding to order a book from a particular jobber, I will remove the publisher's price. This prevents inflated totals from adding the book's price twice.)

If I can order the book only from the publisher, I type DIRECT in the jobber's field. If a teacher requested a title, I type his name in the source field. This reminds me to let a teacher know when the book he requested arrives. I also print lists by publishers and jobbers and use these as the purchase orders. Actual order preparation time is greatly reduced.

I've also weeded, cleaned out, and straightened my publisher's catalog files. I used to have students file the catalogs, but after getting it straight for once, I decided I'd be better off to file everything myself. It takes a few extra minutes to file new catalogs and weed old ones, but I'm much more familiar with the publishers this way. I've taped notes to some of the folders. One folder reminds me to order this publisher's books from a local jobber who gave me good service. Another folder (empty except for the company name!) has a note on it reminding me, "Do Not Order from These People."

Good collection development is based on proper selection. You've heard it so often it's becoming a cliche. But in every cliche, there's a kernel of truth. An adequate library collection is not static; it is constantly developing—conforming to the needs of the students and the curriculum. Proper selection to fully develop a collection requires constant communication between the librarians and their patrons. 📖

Notes

The People Element In Selection

By Edna Cogdell

I look at the selection process as a cooperative effort, a partnership of librarians, teachers, administrators and students. The key to the partnership is to make sure that all are aware that you want and welcome their recommendations as you compile the consideration file throughout the year.

Before school ends in June, I have prepared orders for mailing before July 1. A formal request is sent to teachers in May, asking for titles of books needed to update, improve or enrich their instruction. These requests may be for supplementary books, general collection books, professional or reference materials.

In the formal requests, teachers are asked to name the publisher and other pertinent information or attach a publisher's order form if one is available. The order form is handy because it often includes toll free numbers and shipping information.

There is no limit to the number of items a teacher may request. Obviously, there is a limit on what can be ordered. For this reason, the teachers are encouraged to put requests in priority order.

Being alert to daily requests for materials will also aid you in selecting the kinds of books needed. When a student or teacher requests information for which I can find nothing in our library, I make notes, which are filed in the consideration folder.

During library orientation for 10th-grade students, I ask for suggestions on books as well as magazines. The students often comment that they think it's a good idea to ask library users like themselves for suggestions. Although the same offer is made to 11th and 12th grade students during their research orientation, the greatest response rate occurs with the younger students. Contributing to this may be the fact that the 10th grade students are scheduled to use the library more frequently than the upper classes. In addition, 10th graders are new to our school and may be more aware that their favorite authors are missing from our collection.

Previews are another method of involving students and teachers in the selection process. I accept two or three previews from vendors during the school year and invite teachers to look at the items while they are on loan. Audiovisuals are previewed in selected classes, with

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Edna Cogdell is the Media Coordinator at South View Senior High School in Hope Mills, North Carolina.

Notes

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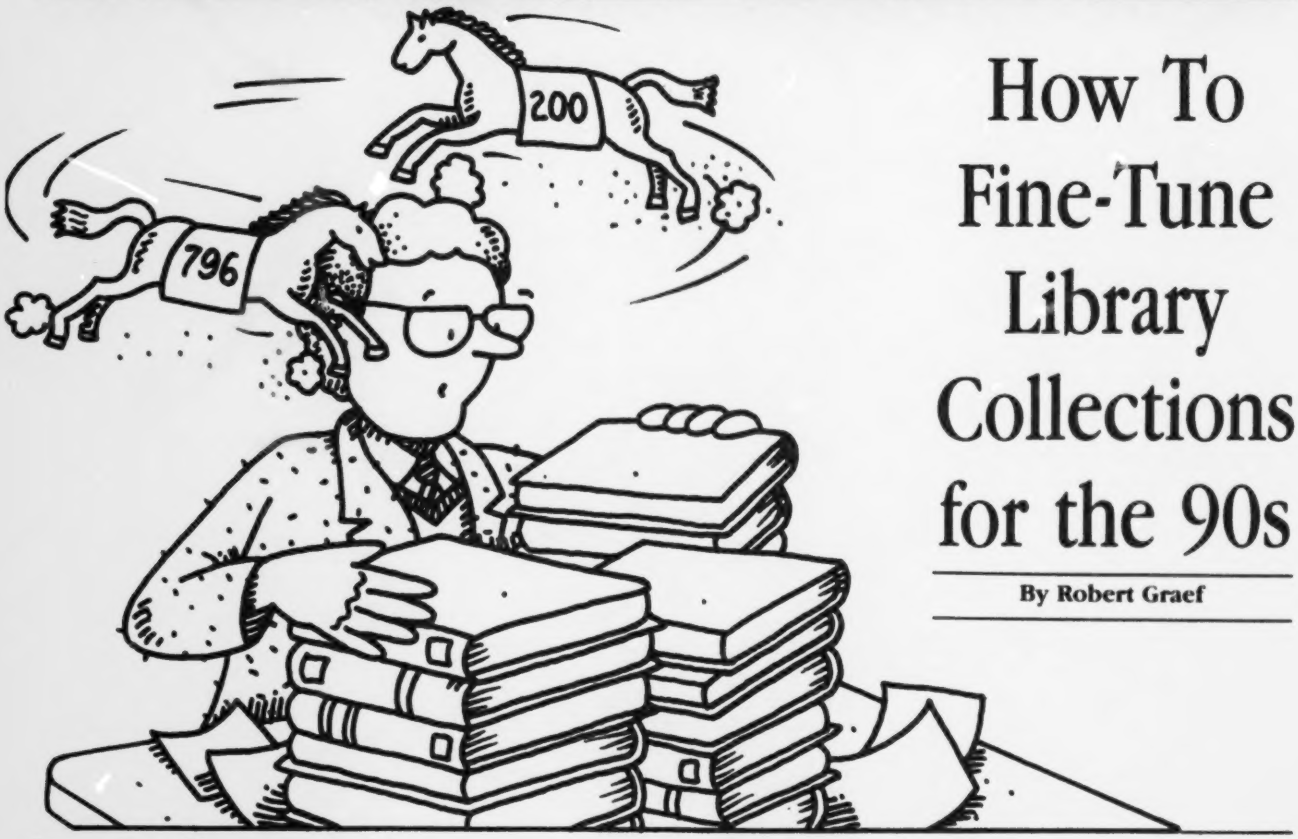

How To Fine-Tune Library Collections for the 90s

By Robert Graef

In our dream library, every book is circulating and doing the job it was bought to do. In our real libraries, the collections are full of holes, like old moth-infested wool. Where books ought to be, we have gaps. Where we don't need much coverage, we're overloaded with old stuff. Some of the holes are harmless. In fact, we might be better off without the books which plugged them a half-century ago. But that was then. This is now.

Now is a tough time to keep current. Change is the name of the game. European politics, rising nationalism, ecological problems; you name it. How do our collections reflect the world our students are growing into?

Unfortunately, we've been living through an intellectual lapse, stretching back over the past few decades. We found that our students were no longer reading on certain subjects. Hence, groups of titles languished unused until our aging studies signalled that the books had not been checked out for an average of, say, 16 years. Out they went, and good riddance. In many school libraries, attrition often exceeded growth.

But not anymore. In this time of sweeping political, environmental, cultural, scientific and economic rejuvenation, we're all scrambling around to keep up. We're even pumping life back into a few of those morbid sections we weeded so unmercifully. Amid all that activity, the burning question remains: what subjects most deserve our immediate attention?

Let's make a mental model. Line up all the headings in Dewey's *Second Summary*. Line them up as in the starting gates of a horse race and turn them loose. According to the needs of our times, some will bolt out to an early lead. Other subjects will back out of their gates and go to grazing in the infield.

When we run through that exercise independently, the expected happens. Our horses don't run the same on the tracks of our separate minds. Though Dewey is the same for all of us, my collection is not yours, and your collection is not mine. There's the rub. Each of our collections is skewed this way or that because of our schools' needs.

Educated Conjecture

Whoever we are, tuning our collections for the 90s involves educated conjecture of the highest order. This applied insight, this prescience, ought not to be driven by our individual biases. It deserves the attention of a body of inspired and objective thinkers; but since they haven't yet been assembled for our purpose, we'll again have to readjust our well-worn disguises as cosmic know-it-alls and blunder on the best we can.

To start, picture your shelves. How many feet of shelf are filled with 100s and 200s?

How does that compare with the space allocated to that minute slice of Dewey, the 796s? Since Dewey's time, pure reason, philosophy, and theology have been on the wane, while games and recreation have grown like the national debt. The big 796 horse is out in front and pulling away from the pack.

Back in the 100s and 200s, it's still slow going. You might have a little on parapsychology. It's forgivable if you draw a blank on "stoic philsophy" or "symbolic objects." But omissions in other sections can't always be passed off so lightly. A case in point is that vast emptiness stretching from 430 through 480, Foreign Languages. Okay, so you do have a smattering of language dictionaries. It still amounts to a void. Fortunately, one can dodge most of the blame because the void primarily reflects a deficiency in the educational scheme, rather than negligence on our part.

Foreign Languages. Even the label "foreign"speaks of the pervasive problem; the books are foreign to most of us. Pick a random armload of books from other sections and we can at least read the words, even if we don't know what they're talking about. But foreign languages? Forget it! They're so, —so . . . foreign.

What's this? Could a prejudice be surfacing? One of those biases that sneak in to skew our judgment, and hence, our collection? If so, I'd hope the ugly monster will be recognized for what it is and done away with. There is too much at stake here.

Every generation travels more widely than the last. Our students will see more of the world than we did, and the world will see more of them. According to how much foreigners come to respect us, our national image and even our balance of payments can improve.

But, all that about travel and ambassadorship is what one librarian believes. That's not good enough. Is that librarian speaking from personal conviction or responding to students' needs? How close might the librarian's "I know what's best for my school" approach match with the actual needs for library materials?

To put the question more simply, how do we choose books for areas of increasing demand, such as our foreign language collection? How do *we* choose? That ought to be the responsibility of the foreign language teachers, right? We ask them for recommendations, and when they give us the titles, we'll buy the books. But they won't do it.

The reason: foreign language teaching is a disciplined process. Teachers use their chosen text, its accompanying tapes and videos, and little else. During the early stages of language-learning, they need absolute control. To put some competing materials in the library would be to dilute their control by offering conflicting learning schemes. So, teachers aren't overeager to come forth with recommendations. Beyond that, what if you'd like to stock materials in languages even your teachers don't know? *Es un gran problema.* What to do? We can develop a plan that leads us into deciding what our library's new foreign language books ought to do for students.

Functional Analysis

We'll tag our plan with an overworked buzz-word label, which seems to fit our need: Functional Analysis. Then, as we analyze the functions our rejuvenated language collections should perform, we come up with a list something like this:

- Word-by-word translation of foreign writings.
- Translation of map place-names.
- Source of meanings of ancestral names.
- Nonrigorous introductions to languages.
- Foreign phrases for everyday situations.
- Comparison of other languages with English.
- Extra readings for ambitious language students.
- Recognition of origins of our foreign students.
- Readings for immigrants in their languages.

With a list like this to work from, one knows what to shop for. To produce such lists with ease, a librarian links up with a few of a faculty's creative thinkers. With a few sheets of scratch paper and a pot of coffee, a Functional Analysis list on a new area can be easily roughed out.

Foreign languages are only an example. Other solid bets for front-running subject areas for the 1990s include Law, Economics, and Environmental Studies. Among the many other growth-areas there seems to be some motion back toward Spirituality too, but what form it will take is still hazy. As such needs surface, just as with languages, we need to look deeply into them and to work up our Functional Analyses. No one-size-fits-all criteria will do. Every subject calls for a fresh approach.

From functional analysis to functional criteria, the progression requires our educated insight, that prescience which is really librarians extrapolating trends. That is our art. It is what we're hired to do because we can do it better than the average school administrator or plumber.

. . . extrapolating trends. It's what we're hired to do because we can do it better than the average school administrator or plumber.

Bob Graef is a frequent contributor to BOOK REPORT theme sections, having written feature articles on library supervision and management and on computer circulation programs. Formerly the school librarian at the Marysville (Washington) Middle School, he now has his own consulting and publishing firm, Paragon Publications, serving libraries throughout his state and neighboring states.

Getting to Know the Collection

By Audrey Daigneault

The author gives an overview of the steps in ongoing development.

In the school library, collection development means serving the curriculum. The curriculum is the skeleton or frame upon which we build the collection. Therefore, it's essential that we have a thorough knowledge of the school's instructional mandate as well as knowledge about the teachers and students.

Getting to Know the Curriculum

In collection development, librarians and teachers should be an instructional team. We need to know which teachers are heavy users of the collection. We also need to know how teachers interpret the curriculum, what areas they emphasize, what methods they use in the classrooms, and the kinds of assignments they give. All of these conditions will translate into demands on the collection.

Changes in the curriculum require changes in the library collections. Serving on currciulum committees is the best way for librarians to prepare for change and document the costs of new materials.

In *Collection Management for School Media Centers* (Haworth Press, 1986), David Loertscher describes a collection mapping technique that creates visual graphs of the collection's ability to support curriculum areas. It is a useful method to document the need for budget support to administrators.

SELECTION SKILLS &
COLLECTION DEVELOPMENT

Jacqueline Mancall of Drexel University advocates taking random samples of the collection to get concrete, quantifiable data upon which to base collection evaluation. Instructions for conducting a random sample are provided in *Information Power* (AASL). The combination of random sample evaluations with collection mapping techniques will give objective data upon which to base purchasing priorities. Circulation data from an automated system can also be used to provide qualitative and quantitative information about collection use.

As we look at the collection we must remember to consider the materials available from interlibrary loan and in the electronic formats, such as CD-ROM. No library today can hold or purchase everything needed by teachers and students.

Know the Students

Librarians also need to know the students they serve. We must know the number of students at each grade level, the number enrolled in special courses and their reading abilities, and the recreational and extracurricular interests of the student body. It is important to know the percentage of students reading below grade level so we can judge the need for high interest/low vocabulary materials, particularly in the nonfiction areas.

We should spend some time looking at the results of standardized tests taken by students in our schools. Several states have enacted mandatory testing, which results in measures of reading comprehension levels. Such scores should be taken into consideration when materials are selected. In addition, we should know the percentage of students whose home language is not English. Especially at the elementary school level, it is important to know what languages are spoken in the homes. Materials in the native languages are critical if we are to involve the parents in their children's education.

Developing a Purchase Plan

When you have have set priorities, developed a forecast of curriculum units, and evaluated the collection's ability to meet expected demands, you are ready to begin to develop a plan for purchasing.

You don't need to weed the present collection *before* you begin a purchasing plan. You should be weeding continuously. Many librarians add shelves of new materials when they should be weeding out old materials. If books are just taking up space on the shelves, get rid of them! An excellent guide to weeding the library can be found in the Fall 1984 issue of *School Library Media Quarterly*.

Draft a weeding plan for the entire year and set goals for yourself--one discrete curriculum area or the entire collection. Involve teachers and department heads. You don't have to do it all alone. Paraprofessionals and students can look for worn and damaged materials in assigned sections of the collection. Students are usually willing to check for scratches and breaks in recordings and filmstrips. They can pull cards and stamp discarded materials. Of course, as the librarian you are the team leader of the weeding project.

Just as students and staff can be involved in the weeding project, they can also be involved in the purchasing plan. Invite students and staff to make suggestions for new materials. Ask teachers to read the reviewing journals. Suggest that this assignment be shared within a department or grade level, with a different individual reading the journals each month. Students frequently have hobbies or interests that make them knowledgeable on certain topics. Tap that resource. Organize a students' group to look at new materials.

Your Role

Above all, you must have access to several reviewing journals and standard lists. One or two are not enough. Borrow journals from other schools within the district, or from public and university libraries. Look for bookstores that will allow school teams to examine new books. Arrange for a jobber to show materials at a meeting of the faculty.

Collection development takes time and an organized systematic approach. I keep a notebook in which I record weaknesses and strengths of the collection, and write down ideas while I am working at the shelves. When I read reviews, I make notes about which teachers or classes might use the books.

Set aside time each week for collection development work. I allow four hours a week, usually after school, for collection work. If you keep track of how much time development activities consume, make the administrators aware of it.

I divide the budget by priorities and set aside certain amounts for each area of the curriculum. I don't try for balance; instead, I try to fill curriculum needs, starting with the reference collection. The reference section is the heart of the collection, from which information flows to the entire student population. Because items for the reference collection are usually more expensive than other single items, you should develop a five-year plan for purchasing encyclopedias and multivolume items.

Finally, collection development doesn't end with the acquisition and processing of materials. We must also be concerned with getting the collection into the hands of students and teachers. This requires a systematic plan for information as well as remembering to shift books around on the shelves occasionally. I find that students tend not to check out items placed on bottom shelves. Try to use the bottom shelves for magazine storage or items of a seasonal use whenever possible.

Collection development is a process that should involve the entire school. Only collections developed around the curriculum will be used.

Audrey I. Daigneault is the Librarian at Pleasant Valley School in Groton, Connecticut. She has been a BOOK REPORT reviewer since the magazine's inception. When LIBRARY TALK was introduced, she became a regular columnist, writing the Reference and Nonfiction Series review column. In that position she reviews hundreds of reference works for elementary school libraries.

For Further Reading

Betty Grebey, "Core Collections in Small Media Centers,"in *Collection Management for School Media Centers*. Haworth Press, 1986.

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Mei L. Ho & David V. Loertscher, *Computerized Collection for School Library Media Centers*. Hi Willow, 1986.

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Notes

Making the Dicey Decisions

By Edna M. Boardman

The minute I took it from the box, I knew the book was going to cause me trouble. The word *evil*, part of the title, appeared in letters shading from yellow to red against a shiny black background. The *v* dipped down like a dagger.

Lawyers say, "Hard cases make bad law." So, too, with selection. We librarians often find ourselves in hot spots when we base selection policies on books that are obviously problems. What we need are general principles to help us deal with these tough decisions, not specific rules to deal with every possible contingency.

In an article in the April 1990 issue of *Parents* magazine, Barbara Holland commented on the pressures to exclude materials from schools:

> "Bear in mind that books sponsored, provided or recommended by public schools may be on the bland side. . . . The school district's first consideration has to be whether a book will offend anybody, and that means *everybody*. From the ladies' auxiliary to the one macrobiotic parent. The result is books chosen or specially edited that have all the taste and texture of cold, boiled rice."

I hope she is wrong. I hope we librarians are not as committed to avoiding controversy as Holland suggests. But, none of us is a stranger to the temptation to exclude something we fear will cause us a hassle. For many of us, protest has become a regular companion to the selection process.

Some members of our communities remember a limited school library where most of the books were designed to build the reader's character. Then along came young adult fiction, depicting a broader range of real life behaviors than would have been considered acceptable in such literature before. Now we also have nonfiction on hard problems and issues, written for young people.

Many protests grow out of the fear that students will act out what they read. Some who express anxiety about materials believe the presence of a book in the library constitutes endorsement of every idea contained in it.

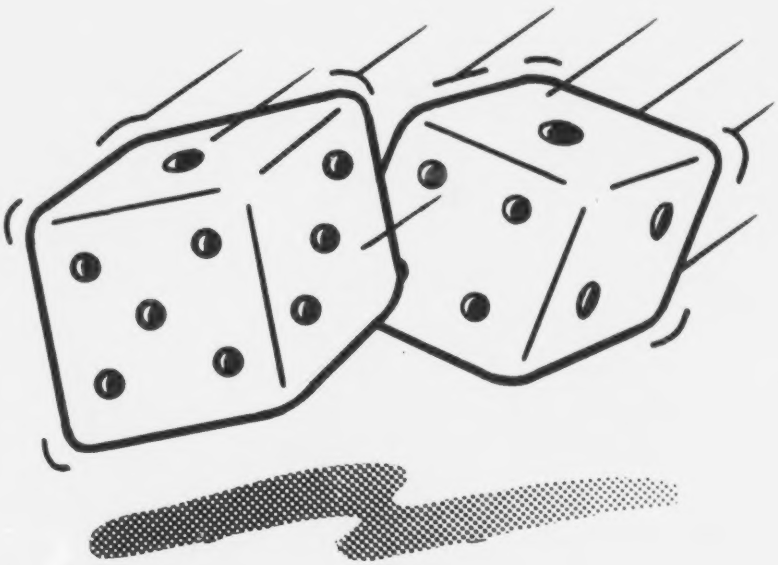
The idea of intellectual freedom for school children is quite new, but our children are experiencing exposure to the world's hard realities in increasing measure, thanks primarily to television. Yet for librarians, referring to intellectual freedom principles is only partly helpful in making choices for school-age readers.

In the hard-case selection process, we must ask ourselves some difficult questions:

- How do we select books on the most sensitive areas in this new social atmosphere?
- How do we inform our students about the controversial issues?
- When young people leave our schools, will they be able to deal confidently with conflicting ideas?
- How does the concept of social responsibility come into the mix?
- Are our students best served by including all views and thoughts, making them citizens of the world's ideas, or by careful control of the ideas offered?

The Problem Areas

The kinds of books likely to cause us the most problems have these characteristics, among others:
—glamorize drug use and other socially unacceptable behavior.
—sensationalize treatments of any topic.



—offer titillating details.
—work the extremes in an emotional manner.
—depict persons of uncertain character in an adulatory fashion.
—depict nontraditional lifestyles in a positive light.
—promote unconventional scientific interpretations
—recommend alternative medical treatments.
—capitalize on young people's fascination with the occult.
—manipulate, exploit or arouse fear.
—contain gratuitous sex or violence.
—contain curses, profanity and words related to bodily functions.
—depict racial or ethnic groups in unflattering ways.
—provide sex education.
—touch on topics about which members of the public have strong feelings, such as abortion, cults, politics, capital punishment, homosexuality, religion, ideologies, theories, and family planning and interracial marriage.

Some Working Principles

These are principles I follow in making difficult selection decisions. They are hardly original, but they are gleaned from a variety of sources, plus my own reflection. I have found them useful, even in a protracted community battle over books.

1. Inform, don't convert. No principle has served me better in dealing with problem materials of all kinds. Apply it to the range of what you have on your shelves, not necessarily to individual items. If you have a book that makes a strong statement, try to find materials that moderate that view. Balance abortion rights and anti-abortion materials. Let your students find creationism and evolution in the library, no matter what is taught in the classroom. Along with all the books that view atomic power plants with alarm, place some by writers who believe nuclear energy is the intelligent energy source. However, do not get in the trap of counting pieces of material.

2. Look for reasons to keep a book, not reasons to eliminate it. Keep the principles of academic and intellectual freedom in mind.

3. Know what's in the books in the collection. There is no reason to read every page, but do examine each acquisition well enough to avoid surprises. Read novels that have some of the problem characteristics (see above) yourself. Ask subject matter specialists to read nonfiction titles about which you are uncertain.

4. Read outside sources for guidance on books under consideration. For example, see what qualified nutritionists are saying before you purchase the book on a new diet plan or on megavitamin therapy.

5. Have confidence in your own judgment. Know that judgments must be made about the suitability of books and accept it as part of your job. Do not try to shift responsibility for selection to reviewers.

6. Read your own selection policy every so often to keep in touch with where you should be going.

Writing for a joint publication of the American Library Association and the American Association of School Administrators, Henry Reichman said the history of litigation around school materials tells us that we would be wise to (1) use written selection criteria, (2) make removal decisions on the basis of educational value, (3) not allow personal views to govern selection or removal decisions and (4) follow appropriate policies and procedures during any review process.

A problem with these guidelines is that all but two pertain to what happens to materials once they are on the shelves. They give little guidance about how to apply a criterion like "suitable" when we must make a selection decision about a particular item.

To Keep or Not to Keep

I have devised some criteria to apply when I must make the decision to keep a book or return it to the supplier. First, I cast a critical eye on books in all problem categories listed above. I insist that they meet strong principles of literary quality or fit well into the "inform-don't-convert" paradigm. I want them to be basically moderate in tone, preferably acknowledging some validity in the view opposite to theirs. I regularly return books that have obscenities. Many may disagree with me, but I believe Holden Caulfield caused us to lose far more credibility than he ever gained for us by offering students a subtle interpretation of youthful alienation.

I return books in the problem areas that have ambiguous messages. For example, I returned the purportedly antidrug books in which attractive druggies go on to magnificent achievements well above those of the uncool drug-free plodder, a role in which the student may see himself.

I keep books expressing moral outrage, even when I don't agree with their message. I keep books expressing religious viewpoints, including meditations, histories, biographies, art, opinion, even polemics. To shelve books containing only bland emotion is a deadly form of censorship. There are so many things our young people want and need to know about, and they deserve to be informed. We owe it to our students not to remove materials well accepted critically, even if they make us or some members of the community uncomfortable. Protecting young people from the flow of ideas, whether we agree with the ideas or not, is propagandizing them, not educating them.

Having selected our materials with care, according to the best interpretation of our selection policies, and using the best judgment we can bring to the issue of appropriateness—it is our responsibility to resist censorship pressures. We certainly dare not let ourselves be so weak-principled that we avoid selection or grab things off the shelves at every suggestion of criticism.

Perhaps you are curious about what I did with the problem book alluded to in the first paragraph. I returned it to the supplier.

Edna M. Boardman, Librarian at Minot, North Dakota, High School, is a frequent contributor to THE BOOK REPORT. Her article on censorship appeared in the September/October 1989 issue.

Reference Books: Look Before You Buy

By Annette Thibodeaux

Research experience is one of the major services provided in the high school library. However, the books and other materials collected for research are among the most costly. This makes it particularly important for the librarian to investigate reference sources carefully before purchasing. Here are some ways to conduct this investigation.

1. Attend regional and state conferences that offer exhibits of publishers' books. Examine the reference materials firsthand.
2. Search the review journals for recommendations of reference books. File the reviews for your future use in selecting titles.
3. Read the books which have been written to help librarians select reference books. (See the list below.)
4. Save publishers' brochures and catalogs that feature new reference works.
5. Use the publishers' toll-free numbers to locate regional representatives who can bring samples of their reference works for examination.
6. Browse the reference sections of bookstores, college and university libraries, and other school libraries.

Among the books that are especially helpful to the librarian who is considering new reference purchases are:

William Katz, *Introduction to Reference*, 5th edition. McGraw-Hill, 1987.

Carolyn Sue Peterson, *Reference Books for Elementary and Junior High School Libraries*, Scarecrow Press, 1970.

Carolyn Sue Peterson & Ann D. Fenton, *Reference Books for Children*, Scarecrow Press, 1981.

Reference Sources for Small and Medium-Size Libraries, 4th edition, American Library Association, 1984.

Eugene Sheehy, *Guide to Reference Books*, 10th edition, American Library Association, 1986.

Christine Gehert Wynar, *Guide to Reference Books for Media Centers*, 3rd edition, Libraries Unlimited, 1986.

Bohdan S. Wynard, *American Reference Books Annual*, Libraries Unlimited, 1970 to date.

Bohdan S. Wynard, *Recommended Reference Books for Small and Medium-Sized Libraries and Media Centers*, Libraries Unlimited, 1989.

Annette Thibodeaux is the Librarian at John Quincy Adams Middle School, Metairie, Louisiana. She reviews for both THE BOOK REPORT and LIBRARY TALK and is a frequent contributor to theme sections.

Notes

In Case of Censorship: The Best Defense Possible

By Pat Johnson

No book and no library are immune from censorship. Don't be deluded into thinking that your library will never be susceptible. The book that's been sitting on the shelf for the past five years and is on its fourth borrower's card may suddenly become a target, so prepare yourself to present the best defense possible.

Before It Happens

- Make certain your library selection policy is up-to-date and includes a section on handling challenged materials. Ask the school board to adopt the selection policy officially. The board makes policy for the district, and its members can give you the support you might need.

- Within the section on handling challenged materials, establish a reconsideration committee that comprises board members, community citizens, faculty, students, and administrators. This committee can be activated if a book is challenged.

- Protect your professional freedom as a librarian and teacher. If your teaching contract does not have an academic freedom clause, ask your association to support one in your next negotiated agreement.

- Know where you can find reviews of materials, including publishers' reviews. Subscribe to professional journals that contain reviews, and keep them on file.

If It Happens

- Contact the American Library Association and the National Council of Teachers of English (see addresses below). You will need all the support you can get, and these two organizations can give you direction in meeting the challenge.
- Alert the school administration and board of education, and prepare to activate the reconsideration committee.
- Alert your library support groups. If you do not have any, identify organizations in your community having a history of giving support for reading or library programs. A good start would be to consult local sponsors of the national "Reading Is Fundamental" project.
- Identify the complainant. Is he or she acting alone or representing a larger group? Is the complainant objecting to a specific book or serving as a spokesperson for an organized challenge?
- Gather your reviews and resources.
- If a particular book is challenged, contact its author and publisher. These people have a direct stake in the outcome of a serious challenge and may want to work with you.
- If necessary, solicit letters of support and involve the community. You may find that the complainant does not represent the majority of taxpayers.

Pat Johnson is the Librarian/Media Specialist at Wapakoneta, Ohio, Senior High School, where she also chairs the English department. She and other English teachers experienced a censorship attempt in 1980. She now conducts censorship workshops for school groups.

Helpful Resources

The NCTE provides excellent guidelines for establishing a reconsideration committee. Write to them about obtaining their reprint, "Censorship: Don't Let It Become an Issue in Your Schools."

A publication of both the ALA and the American Association of School Administrators (AASA) is *Censorship & Selection: Issues & Answers for Schools*, by Henry Reichman ($12.95 pbk., 1988). [Reviewed in the May/June issue of THE BOOK REPORT.]

The ALA Office for Intellectual Freedom also publishes the *Intellectual Freedom Manual*, ($17.50 pbk., 1989). The third (and most recent) edition contains basic documents (e.g., the Library Bill of Rights and the Freedom to Read Statement) as well as three new policy statements: "Circulation of Motion Pictures & Video Productions," "Access to Resources & Services in the School Library Media Program," and "Resolution on Access to the Use of Libraries & Information by Individuals with Physical or Mental Impairment." Recent legal developments in school library censorship are also discussed.

To order the publications above or inquire about services available, write to—

American Library Association
Office for Intellectual Freedom
50 E. Huron Street
Chicago, IL 60611

National Council of Teachers of English
1111 Kenyon Road
Urbana, IL 61801

SELECTION vs CENSORSHIP

A Way to Cope

By Sara Aufdemberge

The dilemma between selecting and censoring books is especially critical for secondary school librarians. Library literature is full of articles defining the differences between selecting and censoring. In 1977 the library profession reaffirmed its stand against censoring. This affirmation makes my job as a secondary school librarian difficult. I want to build a collection that students can use not only in their school work but in their personal lives as well. I also want to build a collection that I can defend to my school board, administration, students, teachers, and parents when someone objects to materials in the library.

The dilemma that faces any conscientious librarian is how to develop this type of library. Self-censorship by librarians is a well-documented fact. Personal biases enter into professional choices. If I am a gardener or a horse lover, books on these subjects will catch my attention in the selection aids. A 1979 study of self-censorship concluded that it is still practiced by librarians especially when controversial materials are involved. The directors of the study charged that librarians practiced censorship by not including controversial materials in their collections.

Librarians used to go so far as to refuse to buy a book because they did not approve of the author's intent. Unless the author states exactly what the reasons for writing are, how can the librarian know what the author intended? Irving Wallace reacted with surprise when told one of his books was manufactured to be a bestseller: "How does one manufacture a bestseller?" he asked. "If one knew, if there were a formula, one might be tempted to avoid years of hardship before." The days of the librarian as a self-appointed critic of literature, guardian of high standards, shielder of children from corruption, and defender of the status quo are over.

Selection policies and guidelines are useful tools in building a vital library collection. They are also subject to biases and prejudices. Policies can be bent to fit any situation because they cannot be written so that they anticipate all situations. This only increases the dilemma of whether librarians are book selectors or book censors. In a 1953 article Lester Asheim discussed the difference between censorship and selection. The selector makes a decision about a book that is positive while the censor sees only the negative ("Not Censorship But Selection," *Wilson Library Journal,* Sept. 1953).

Even so, guidelines and censorship do have common characteristics. The end result of both groups is the exclusion of materials and ideas from the library. Both groups are exercising a legitimate right of a free society. The censor has as much right to ask for removal of a book as the librarian has to include it. If the censor were denied this right, the librarian would find fewer and fewer books published because intellectual freedom would be gone.

There are two ways the librarian can cope with this dilemma. The first is to be sure that guidelines do what Asheim suggests. If the censor looks for negative in books, the selector looks for positive. The censor would throw away a book because he objects to five pages. The selector looks at the other hundred or more pages before deciding on a book.

Charles Suhor, deputy executive director, National Council of Teachers of English, has drawn up the following list of qualities used in deciding the differences between guidelines and censorship.

Librarians can apply these qualities to themselves and their selection policies. Even though some outside the profession consider the act of selecting as the ultimate censorship, school librarians can use these guidelines in order to explain how they differ from censorship groups.

The second way of coping with the dilemma is for librarians to become youth advocates. Even if the guidelines are followed, collections can still have no life; they can be boring and not used by the students. Dorothy M. Broderick, editor of *VOYA (Voice of Youth Advocates)* says, "A youth advocate is a person who believes in creating the conditions under which young people can make decisions about their own lives." This means librarians must not shy away from the controversial.

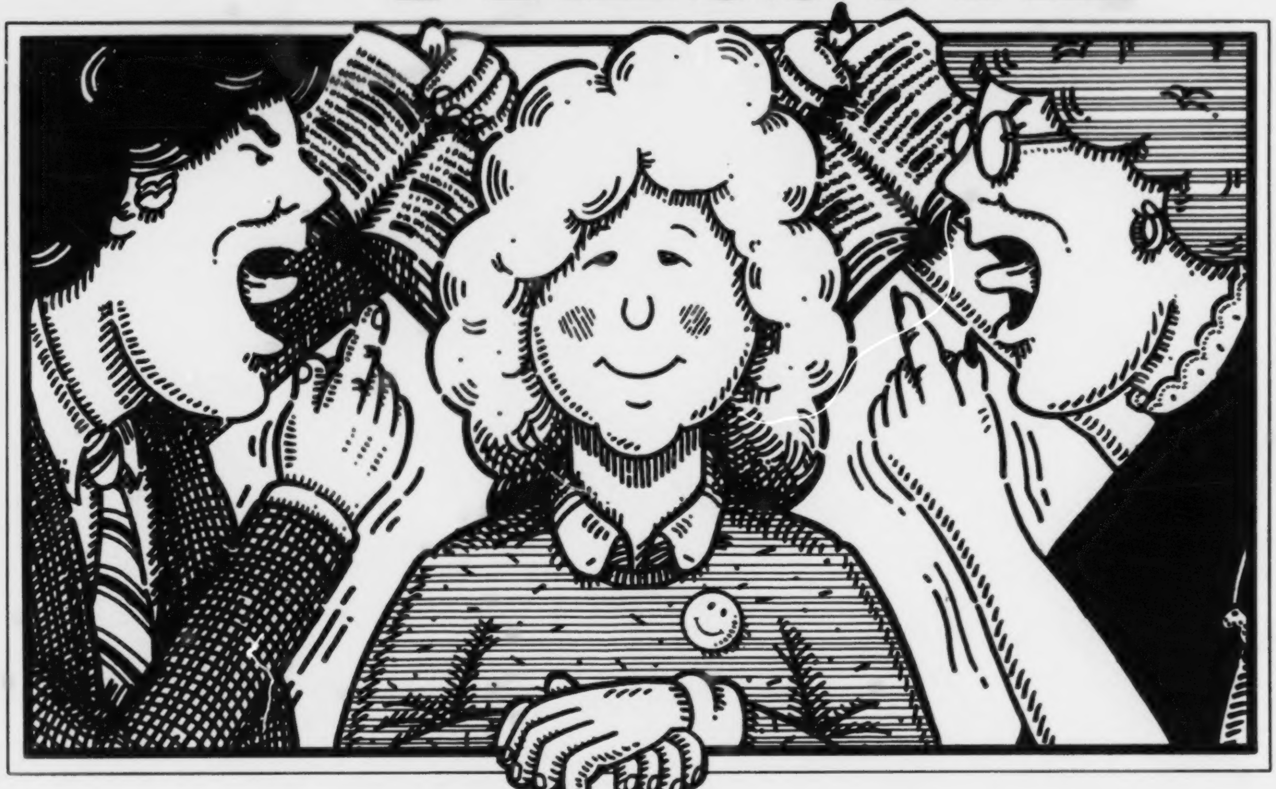
Instead of being concerned about whether or not materials are controversial, librarians should be collecting materials on both sides of controversial issues. Young people need to have accurate information about birth control, abortion, gun control, evolution and creationism, and other topics. If librarians believe that the more information students have, the better decisions they will make, the issue of whether a book or pamphlet is controversial will be unimportant. If librarians treat students as responsible individuals who are to be trusted, they will create a library in which students can grow. It is ironical that many librarians search for stability when they work in schools where growth and change should be demanded of students.

The proof of what librarians do and what they are—censors or selectors—is in the type of libraries they create. If they use selection policies that are positive and they advocate a belief in the students they serve, then librarians will be working in libraries where materials can be defended against censors.

Guidelines	**Censorship**
Stresses selection and inclusion of materials	Stresses exclusion and removal of materials
States underlying principles	Offers *ad hoc* criticism, omitting or disguising underlying principles
States positive criteria for inclusion	States objections, "thou shalt nots"
Elaborates on statements via rational argumentation	States arguments, bluntly without development
Avoids logical fallacies and propaganda techniques	Is illogical, uses propaganda techniques
Is pluralistic with regard to: - religious and philosophical beliefs - political beliefs - personal morality and life styles	Is ideological with regard to: - religious and philosophical beliefs - political beliefs - personal morality and life styles
Invites broad participation, especially on controversial subjects	Seeks to limit input, inviting only others of the same persuasion
Acknowledges that points are arguable	Takes an absolute stand on points advanced
Includes some (but not all) individuals with special training and/or certification	Fails to make use of individuals with special training and/or certification
Recognizes rights of individuals to dissent from the favored view	Seeks to impose the favored view on all others

Sara Aufdemberge is the librarian at Nickerson, Kansas, High School.

KEEPING CALM UNDER PRESSURE



Practical and Tested Strategies for Censorship Controversies

By Jean Wieman and Nancy Motomatsu

> *Letters to the Editor*
> *Seattle Post Intelligencer*
>
> *I would like to take this opportunity to thank the citizens and the school board of ______ for banning* Catcher in the Rye. *As a librarian, I find it particularly difficult to interest young people in the classics of our literature. But when any book is used as the subject of a film, a television series or a banishment from the classroom, it enjoys instant and automatic demand from young readers. No amount of promotion on my part is as effective as a decision such as yours. Next time you exercise your power, please ban the Bible.*
>
> *Signed ______________*
> *A School Library Media Supervisor*

In response to this letter to the editor, the library media supervisor received this anonymous reply—

> *Are you the ______ ______ who wrote the PI praising "Catcher?" What a laugh you are . . . get a job digging ditches. You should be slinging manure instead of working in a library. The b______ that spawned your slimy brain should have been sterilized.*

This verbatim exchange demonstrates how

personal and how vicious challenges to instructional materials can become. However, this article is not intended to describe censorship problems as such but to focus on some practical and tested strategies for preparing yourself to deal with such challenges as they occur. These strategies have been developed and revised extensively over the past two years as we have conducted workshops for librarians, teachers, administrators and citizen groups in Washington, Oregon, Alaska, Hawaii, and other states.

Even though you as a library media specialist may never face the kind of personal attack displayed in the above exchange, you must recognize that challenges are on a dramatic upswing throughout the country. No book, no film, no topic or method of teaching is safe from a potential challenge—from *The Carrot Seed* and *Accounting of the Crocodile*, from the latest social studies text and home economics class to a teacher-led discussion of English literature.

Who are the censors? Why do they challenge materials? What do they want? The December 17, 1979 issue of the newsletter *Education USA* quoted some of the demands from handouts which have appeared all over the country.

> Materials must not portray parents as unloving, stupid, hypocritical, old-fashioned, possessive nor in any other negative way. They must not ask personal questions about "inner feelings or behavior of students or of their parents." Materials must not contain profanity, "ridicule the values of any ethnic, religious or racial group," teach racial hatred (either white or black), "encourage sedition or revolution" against the United States, "promote pagan life styles", or "defame historical personalities." Classroom materials must teach that traditional rules of grammar are a "worthwhile subject for academic pursuit" and effective communication. They should teach that "patriotism . . . is essential to peace and prosperity."

Amid all of these concerns, however, the most common objections center on sex, sexuality, profanity, obscenity, and the portrayal of witchcraft, religion, nudity, violence and drugs.

How can you as a media specialist deal with this myriad of concerns and demands? How do you accommodate parents' differing value systems regarding their children's education? How do you maintain your personal integrity as an educator and a believer in the right of students to have access to all points of view? How do you maintain understanding, sensitivity and calmness when facing values that conflict with your own?

There are many state and national organizations that actively promote the removal of various materials from schools. However, the vast majority of challenges you will be faced with will undoubtedly come from individual parents or educators in your school system. (A recent study indicated that 30% of the challenges come from educators themselves.)

What are some practical and essential preparations that you can take when confronted with challenges? What steps should you consider before a challenge occurs?

Planning . . . Information Needs

One of the first steps should be to become informed about groups which actively advocate blanket removal of materials. Many of these objections are based on a particular set of values held by that individual group. Gather your data so that you can recognize a challenge that follows a familiar pattern; if it does, it may be part of an organized group effort.

Study the materials and strategies of organized groups. Become familiar with their platforms and leaders; examine their philosophy and concerns. Consider these in light of potential challenges to your own district materials and curriculum.

Open up a dialogue with members of the community, especially those who seem critical of the schools. A library supervisor who attended one of our workshops made it a point to visit the owner of a local conservative bookstore and become well enough acquainted with him to exchange ideas and concerns. This opened up a communication link on a personal basis so that differences could be discussed more objectively.

Another equally important source of information and assistance is groups and organizations that support intellectual freedom. As in Washington State, your state and local teachers' associations may be taking an active stance in providing resources such as workshops, speakers and materials. (The National Education Association has developed an excellent training manual which many state associations are using to train educators.)

Similarly, the American Civil Liberties Union, local, state and national coalitions against censorship, mass media and publishing representatives are willing to provide specific assistance. Remember, however, that support groups outside the educational establishment may not fully understand the complexity of the school system and you may find yourself without the authority to implement their recommendations.

If the group represents only one segment of the educational community, its efforts may be viewed suspiciously by the other segments. It

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is critical that all elements of the educational establishment work in concert when challenges occur.

The next category of needed information concerns the legal requirements (local, state, and national) relating to selection of materials, including your own district selection policies and procedures. Research shows that districts having well-defined selection policies and procedures are more likely to retain materials which have been challenged. If the challenge is not settled during the very early stages, subsequent questions will focus on "What are the legal requirements for selection of materials?" and "Were the adopted procedures followed by all parties?"

Many organized groups who advocate censorship are training their members in local and state legal requirements for selection. Unless educators, also, are thoroughly familiar with these legal requirements, they are at a decided disadvantage and immediately in an indefensible position when challenges occur.

Many districts feel that by having adopted a policy they are prepared to deal with challenges. This is only a beginning. You must also consider:

- *Were policies and procedures developed with broad and systematic community input?* This is a time-consuming but essential process, which will pay dividends in developing community support for all district programs.
- *Was inservice provided for the staff and board?* Secretaries, custodians or board members often hear complaints first. Since the board is generally the final authority, members must be prepared to deal with the problem. Workshops should focus on dealing positively with all complaints not just censorship.
- *Has a system been developed so that the policies and procedures will be strictly followed by all?* This is especially critical if challenges occur from within the school system itself.
- *Has a single clearinghouse been established for recording challenges and their resolution process?* Documentation of each step is critical. If educators within the system do not respond in a consistent manner the challengers will often play one group against the other. There will be the "good principal" who removes the books and the "bad principal" who retains the same materials, or the "good library media specialist" who won't buy any books with four-letter words and the "bad library media specialist" who does.
- *Have methods been established for working with the media?* The media can be a powerful ally. It is usually most effective, however, to try to resolve challenges at the first point of contact. If the media does become involved, there should be one person designated as the media contact. Some groups go directly to the local media without any warning. Your local internal procedures should clearly outline the communication lines to be followed when this occurs.

Make a real effort to study your community, its makeup and its mores. If the community makeup has changed over the years, you should be aware of that educational expectations may have changed also. Many districts rely on a limited sampling of the community makeup has changed over the years, you should be aware that educational expectations may have changed also. Many

Study your district's educational philosophy and goals. Are they understood and accepted by the community? Are they compatible with existing community values?

Your personal educational philosophy and beliefs must be clear in your own mind before you can rationally explain how your program, activities and materials contribute toward meeting district goals, or before you discuss the role of intellectual freedom in the educational process. Often challenge confrontations involve emotional issues unrelated to education; it is important that you bring the focus back to the educational principles involved.

The defense of any material in schools will be strengthened if you can show how the use of the materials assists in attaining specific educational objectives and goals. This means that you should have a well-thought out rationale for the use of materials in and their contribution toward the instructional program.

We also encourage suggesting alternative materials to meet the instructional objectives. While this allows alternatives for parents and students, it also demands additional and careful preparation by teachers and media specialists. It requires that the teacher and the media specialist work together in planning and implementing the instructional program.

Handling a Confrontation

Confrontations about challenged materials often occur without warning. Unless the media specialist has a high level of skills in resolving conflict or has thought through his/her responses and reactions, emotionalism, rather than logic, will govern the action of both parties.

Identify your comfort level in the specific interpersonal skills on the check list below. Interpersonal skills are a prerequisite to handling confrontations in a professional way. An understanding of the challengers' concerns, both spoken and unspoken, is required.

When people are angry and upset and their value system seems threatened, it is difficult for them to discuss issues calmly and rationally. You as the educator must be prepared to listen calmly and objectively, with sensitivity to their point of view. A first step is to try to identify mutually acceptable values such as (1) respect for parental values and concerns, (2) recognition of individual student needs, and (3) understanding of other cultures. If some agreement can be reached at this point, you may be able to proceed more positively in discussion of the specific challenge.

Throughout any confrontation, always attempt to be positive. Stress your concern for the needs of *all* students (including their own). Explain the purposes of education as interpreted by the district's educational goals. Emphasize that the freedom to learn and freedom of information are basic American rights based on the democratic heritage and principles.

If the challenger cites an objectionable line, paragraph or page, you should defend not the isolated line but rather the total intent and use of the material and the student's need for information. In order to do this you must be familiar with the author's intent in addition to the educational objectives. (In an increasing number of cases authors are willing to come to a community to speak about their challenged works.)

Whenever or wherever a challenge occurs, and especially throughout any confrontational exchange, remember that most challenges come from parents vitally concerned about their children. Always recognize that there are many legitimate concerns expressed which must be acknowledged and dealt with through established procedures.

Use interpersonal communication skills such as clarifying and paraphrasing techniques to be sure that you are practicing active listening to the expressed (and unexpressed) views and feelings of others. Remember that value systems are different and deeply rooted and must be respected. Emphasize that in our American heritage this respect extends to both majority and minority views.

Angry challengers confront you with a clear idea of what they want or don't want. This can immediately put you on the defensive and the entire conversation will then follow the challengers' agenda. Their conversations and concerns may cover "what's wrong with the schools today" or "what's wrong with the world today." Those concerns which do not deal with the particular educational issues at hand should not be pursued. Concerns not related to the specific educational issue or other "red herrings" open the door to further disagreement. This does not contribute to solving the problem, but only serves to widen the area of possible disagreement.

Often statements such as "Until the textbooks are changed, venereal diseases, abortion and crime will continue to increase" are used by some challengers. Inconsistencies and illogical arguments should be pointed out calmly and objectively, although angry persons will often not be able to recognize the inconsistency or lack of logic while in an emotional state. Always remember to be sensitive even in the face of emotional outbursts. Sometimes an angry person simply needs to "unload." If he feels someone is willing to listen with empathy and concern, he may then be able to discuss the matter more objectively.

You will not always agree with challengers before, during, or after a confrontation. It is best to be forthright when it is apparent that there is a basic and fundamental difference in educational values. For example, a parent demands that his child not be exposed to the study of other cultures. You as an educator believe that for a student to function in this society, understanding and appreciation of cultures other than his/her own are critical. At times like this it is probably best to simply say, "I'm afraid we disagree about this." For some parents, controlling their children's access to information is an attempt to protect them from values foreign to those of the family.

As an individual you have the right to clarify your values and expect them to be respected. As an educator, however, your educational values and principles must not be in conflict with the district's educational philosophy and goals.

Neither anticipating challenges nor thorough planning will eliminate all confrontations. As library media specialists we cannot independently make decisions which affect students. We must involve parents and citizens in the decision-making process—in the selection of materials and classroom offerings, and in the clarification of student expectations and educational goals. It is hoped that this process will result in one educational goal on which we can all agree: A major purpose of education is to help students think critically and make decisions based on the best and most complete information available. 📖

Check List for Reviewing Strategies

Planning Strategies	Yes	No	Importance Factor*
Am I familiar with:			
organized groups of challengers	☐	☐	☐
- materials/mailings	☐	☐	☐
- typical strategies	☐	☐	☐
- major concerns of the group	☐	☐	☐
- leaders/organizers	☐	☐	☐
- influence in my community	☐	☐	☐
supportive groups and organizations	☐	☐	☐
- library organizations	☐	☐	☐
- teacher associations	☐	☐	☐
- coalitions organized to fight censorship	☐	☐	☐
- resources (materials, speakers, workshops)	☐	☐	☐
- media and publishing representatives	☐	☐	☐
- community, business leaders and church groups	☐	☐	☐
Have I carefully studied			
- local, state and national laws	☐	☐	☐
- district selection policies and procedures	☐	☐	☐
- community makeup and mores	☐	☐	☐
- district educational philosophy and goals	☐	☐	☐
Can I articulate my educational philosophy and goals			
- clearly	☐	☐	☐
- simply	☐	☐	☐
- logically	☐	☐	☐
- unemotionally	☐	☐	☐
- objectively	☐	☐	☐
Can I defend my use of materials and program			
- correlation with instructional objectives and goals	☐	☐	☐
- rationales for use of materials	☐	☐	☐
- need for alternatives assessed	☐	☐	☐
- maturity level of students considered	☐	☐	☐
Is my school/district organized to deal with challenges			
- policies and procedures developed with systematic community input	☐	☐	☐
- inservice for all district staff and board provided	☐	☐	☐
- policies and procedures clearly defined and strictly followed by all	☐	☐	☐
- system for a single "clearinghouse" when challenges occur	☐	☐	☐
- methods established for working with the media	☐	☐	☐

* 1 = least important
4 = most important

Developing Skills to Handle Challenges in a Professional Way

	Yes	No	Importance Factor*
Am I able to identify mutually acceptable values			
- respect for parental values and concerns	☐	☐	☐
- values of education	☐	☐	☐
- recognition of individual student needs	☐	☐	☐
- need for belonging	☐	☐	☐
Can I maintain sensitivity when being challenged			
- recognition of legitimate concerns	☐	☐	☐
- respect for differing value systems	☐	☐	☐
- need for listening to views and feelings of others	☐	☐	☐
- use of clarifying, paraphrasing techniques	☐	☐	☐
- respect for both majority and minority views	☐	☐	☐
Do I stress positive intents			
- concern for needs of all children	☐	☐	☐
- emphasis on educational goals	☐	☐	☐
- concentration on freedom to learn and freedom of information as American rights	☐	☐	☐
- defense of total intent and use as opposed to "line, paragraph and page"	☐	☐	☐
- emphasis on democratic heritage and principles	☐	☐	☐
Can I maintain control during a confrontation by			
- watching for "red herrings"	☐	☐	☐
- not working from "their" agenda	☐	☐	☐
- not being confused by "correlation and cause" arguments	☐	☐	☐
- pointing out inconsistencies/illogical arguments	☐	☐	☐
- being open and forthright when I disagree	☐	☐	☐
- not compromising my own values	☐	☐	☐
- not being intimidated	☐	☐	☐

* 1 = least important
4 = most important

Policies & Procedures

To Handle Complaints About School Library Materials

The citizen should be immediately aware of the fact that library operations are well organized; that the librarian employs established, sound, unambiguous and businesslike procedures.

By Gilbert Schwartz

Libraries of all types are under increasing pressure from people who wish to use the library as an instrument of their own tastes and views. Such individuals and groups demand the exclusion or removal of books they object to or the inclusion of a higher proportion of books that support their views. Similar attacks have been made in connection with books used in school programs.

The problem differs somewhat between the public library, with a responsibility to present as wide a spectrum of significant reading matter to the public as its budget can afford, and the school library, where collections support the educational objectives of the school. In both, however, what is involved is the freedom of the school or the library to meet its professional responsibilities to the whole community.

Every library or school should take measures to clarify its policies and establish its community relations. These steps should be taken without regard to any attack or prospect of attack. They will put the institution in a firm and clearly defined position if its book policies are ever called into question.

Specifically, the librarian should consider doing the following:

- Learn, by reading and discussing with other librarians, what persons or organizations are active in censoring school and library collections, the methods which have been used, and how other librarians have met similar situations.
- Belong to educational and library organizations, local, state and national, which give support to the fight for intellectual freedom. Become familiar with the policy statements of the National Education Association, American Library Association, American Association of School Librarians, National Council of Teachers of English and other organizations.
- With the cooperation of teachers, administrators and supervisors, prepare a statement of policy regarding book and materials selection for the school library. (An example of such a policy appears below. This statement could be adapted to any school or school system.)
- Rely on standard book selection aids, which represent the judgment of many people from diverse backgrounds, e.g., *School Library Journal, Library Journal, The Book Report, Booklist, Media & Methods, Wilson Library Bulletin.* These selection aids should be retained for future reference in the event a particular work comes into question.
- Become familiar with materials as soon as they arrive in the school library. Ask teachers and administrators to look over any books about which there might be some question. Keep school personnel informed of new acquisitions. It helps in discussing materials with parents or others if questioned materials were chosen or approved by teachers.
- Make sure that prejudices and enthusiasms of individuals do not play too large a part in selection of school library materials. The collection should be chosen for all levels of reading ability and maturity and for all interests represented in the school. It should contain materials for all classes, on a wide variety of subjects, expressing various viewpoints. Selection is both wide and deep and it must also be fair and unbiased.
- On controversial subjects, make every effort in selection to present both sides of the issue, choosing materials which will help students arrive at their own opinions and formulate principles for propaganda analysis.
- Be prepared to defend selection policies and specific selections. The librarian should make every effort to understand the motives behind censorship, to keep informed regarding censorship issues and to be ready to take appropriate action at all times.
- Enlist the unqualified support of administrators in facing the possibility of censorship and reach agree-

ment with them on action to be taken if books in the library are criticized. In the final analysis it will undoubtedly be the administrator, not the librarian, who must deal with the problem. In most systems, each book order is checked by the school principal, the school library supervisor or both. This practice offers an opportunity to discuss books which might prove targets for censors.

As normal operating procedure, every library, and the administration responsible for it, should establish certain principles in dealing with the censorship issue. *The Intellectual Freedom Manual* of the American Library Association offers some practical suggestions. These, in addition to others, are:

- Maintain a definite materials selection policy. It should be in written form and approved by the board of education. It should be clearly stated and should be understood by members of the staff. This policy should apply to all materials, i.e., magazines, films, records, books, and so forth.
- Keep a file which indicates the basis for decisions pertaining to titles likely to be questioned or apt to be considered controversial.
- Maintain a clearly defined method for handling complaints. Basic requirements should be that the complaint be filed in writing and the complainant properly identified before his/her request is considered. Action should be deferred until full consideration has been given by the appropriate administrative authority.
- Continue efforts to establish lines of communication to civic, religious, educational and political bodies.
- Inform newspapers of policies governing book selection and library materials. Continue to inform newspapers about censorship issues.
- Participate in local civic organizations and community affairs. The librarian and school administrator should be known as community leaders.
- Maintain a vigorous public relations program on behalf of intellectual freedom.
- High school students could prove to be the most avid defenders of intellectual freedom. The librarian should maintain positive relations with students and enlist their support when necessary and practical.

The *Intellectual Freedom Manual* lists six specific steps that are to be taken in the event a confrontation does occur:

(1.) Remain calm. Don't confuse noise with substance. Require the deliberate handling of the complaint under previously established rules. Treat the group or individual who complains with dignity, courtesy, and good humor. Given the facts, most citizens will support the responsible exercise of professional freedom by teachers and librarians and will insist on protecting their own freedom to read.

(2.) Take immediate steps to assure that the full facts surrounding a complaint are known to the administration and the governing authority.

(3.) Seek the support of the local press, when appropriate.

(4.) Inform civic organizations of the facts and enlist their support, when appropriate.

(5.) Defend the principle of the freedom to read and the professional responsibility of teachers and librarians. Only rarely is it necessary to defend the individual items. Laws governing obscenity, subversive material, and other questionable matter are subject to interpretation by courts. Responsibility for removal of any library materials from the public access rests with this established process.

(6.) Inform the ALA Office for Intellectual Freedom and other national and state organizations concerned with intellectual freedom of the nature of the problem. Even though censorship must be fought at the local level, there is value in the support and assistance of agencies outside the area which have no personal involvement. They often cite parallel cases and suggest methods of meeting an attack.

Try, if possible, to avoid such negative terms as "complaint" or "complainant." Most citizens will prove themselves to be responsible and reasonable.

When a complaint does come, it should be handled courteously, calmly and quickly. The person complaining should be given a form or questionnaire so that he may submit a formal complaint. The sample form below, "Request for Reconsideration of Library Materials," was adapted from several forms including one developed by the National Council of Teachers of English.

In addition to this form there should be a procedure established specifically for dealing with a complaint. An outline of the procedure should preface the "Request for Reconsideration of Library Materials" form.

The citizen or parent who wishes to file this form should be given a copy of the ALA *School Library Bill of Rights* as well as a copy of the local policies and procedures for selection of school library materials. These statements will serve as an immediate defense and should be available at the moment an objection arises. The citizen should be immediately aware of the fact that library operations are well organized; that the librarian employs established, sound, unambiguous and businesslike procedures.

Many schools have existed for years without even one instance of criticism against the library collections.

Try, if possible, to avoid such negative terms as "complaint" or "complainant." Most citizens will prove themselves to be responsible and reasonable. Be cooperative. Don't become an adversary. The librarian and parent should attempt to work together to reach an equitable resolution to the issue in question.

The librarian should also be careful to retain his or her perspective and realize that inadvertent and inappropriate selections can sometimes be made. The librarian should be prepared to admit that a mistake occurred and consequently withdraw a particular work.

The problems of censorship pressures do not arise in every school library. Many schools have existed for years without even one instance of criticism against the library collections. However, as long as the possibility of attack remains, school librarians, like others, must be prepared to meet it.

Policy for Selection of Instructional Materials Rockville Centre, N.Y., Schools

In 1976, the New York State Board of Regents adopted guidelines for book selection. The Regents guidelines stated, "If the schools are to carry out the important role of helping students to develop the skills and attitudes to function successfully in society, students must be provided with opportunities and experiences which foster critical thinking in an atmosphere of free inquiry." They further stated that the criteria for selection be based on "a test of literary merit and reality." The Regents urged local school districts to develop their own selection policy.

In keeping with the Regents' mandate, the Board of Education of Rockville Centre Union Free School District hereby declares it the policy of the district to provide a wide range of instructional materials on all levels of difficulty, with diversity of appeal and representing differing points of view. This policy, as outlined below, shall allow for review of allegedly inappropriate instructional materials.

A. Responsibility for Selection of Materials

1. The Board of Education is legally responsible for all matters relating to the operation of the Rockville Centre Union Free School District.

2. The responsibility for the selection of library materials is delegated to the professionally trained and certified staff employed by Rockville Centre Schools. For the purposes of this provision the term "library materials" or "materials" includes printed and audiovisual materials (e.g. books, magazines, films, video tapes, filmstrips, records, audio tapes, etc.).

3. While selection of materials involves many people (principals, teachers, students, supervisors, department chairmen, community persons and library media specialists), the responsibility for coordinating the selection of library materials and making the recommendation for purchase rests with certified library media personnel. For the purposes of this provision "library media specialist" includes librarians, audiovisual specialists or other appropriately certificated persons responsible for media selection.

B. Criteria for Selection of Materials

1. Materials shall support and be consistent with the general educational goals of the district, the school and the curriculum.

2. Materials shall meet high standards of quality in factual content and presentation.

3. Materials shall be appropriate for the subject area and for the age, emotional development, ability level and social development of the students for whom the materials are selected.

4. Materials should support the development of reading skill and aid instruction in the use of books and libraries.

5. Materials shall have aesthetic, literary, artistic and/or social value of recognized significance.

6. Materials chosen shall be by competent and qualified authors and producers.

7. Materials shall be chosen to foster respect and understanding of minority groups, women, various ethnic groups and all major religions and shall realistically and factually represent our pluralistic contemporary society along with the roles and lifestyles open to both men and women.

8. Materials shall be chosen that examine various economic, political and ideological systems and the historical impact of such systems.

9. Materials shall provide students with opportunities and experiences which foster critical thinking in an atmosphere of free inquiry.

10. Materials should present the varied aspects of our society, including some that may be considered undesirable.

11. Materials should present a reasonable balance of opposing sides of controversial issues.

12. Materials shall be selected for their strengths rather than rejected for their weaknesses.

13. Physical format and appearance of materials shall be of high quality and be appropriate for their intended use.

14. Due to budget limitations, it is not possible to acquire all materials that might be considered useful by some. Generally excluded will be expensive items such as the following: art books, art prints, long-running 16mm films, ephemeral items such as materials dealing with current fashions, professional reference books and materials that would duplicate items held at the local public library. Also excluded would be textbooks, workbooks, foreign language listening tapes and certain esoteric items that do not deal with curriculum related subjects.

C. Procedure for Selection of Library Materials

1. In selecting materials for purchase, the library media specialist will evaluate the existing collection and the curriculum needs and will consult reputable, unbiased, professionally prepared selection aids. Further, he/she will consult with professional staff, curriculum specialists and subject area specialists when appropriate.

2. Recommendations for purchase will be solicited from faculty, administrators and students.

3. Gift materials shall be judged by the criteria in Section A and shall be accepted or rejected by those criteria.

4. Selection is an ongoing process and also includes the removal of materials no longer appropriate and the replacement of lost or worn materials still of educational value.

5. Selections are submitted to the office of the building principal or the media director for approval and processing.

D. Procedure for Filing a Request for Reconsideration of Library Materials

It is recognized that the possibility of an error in materials selection does exist. Therefore, an effort should be made before filing a formal objection, to rectify the matter informally by contacting the library media specialist directly. In the event the objection cannot be adjusted informally, the following procedure should be employed:

1. A request for review or reconsideration of any library materials in the school shall be presented in writing and shall include a full description of the work in question along with specific items, passages, excerpts or parts of the materials to which objection is being made. Reasons for objections shall be given and the statement shall be signed and dated. The signatory will further identify his/her group association or affiliation, if any.

2. An objection or request for reconsideration of materials should be submitted to the building principal and shall be answered by the principal or his designee.

3. The decision of the principal or his designee may be appealed to the Superintendent of Schools.

4. In accordance with guidelines adopted by the New York State Board of Regents, if the citizen still feels that his objections have not been dealt with adequately, he or she may make final appeal to the Board of Education.

Request for Reconsideration of Library Materials

Your name: ____________________ Phone: __________

Address: ______________________________

Title of work in question: ______________________

Description of work—include author, publisher, date of publication, type of material (e.g., book, magazine, film):

____

Name of organization or group you represent, if any:

____

To what part(s) in the work do you object? (Please be specific. Cite pages, sections, passages, etc.)

____

What are your specific objections to this work?

____

What would you like this library to do about this work? (e.g., restrict circulation to certain grades, prohibit use by my child, etc.)

____

Have you filed a *Request for Reconsideration of Library Materials* before? yes/no

Have you read or viewed this work in its entirety? yes/no

Are you aware of judgments of this work by media or literary reviewers? yes/no

Have you read The School Library Bill of Rights? yes/no

Are you familiar with present policy regarding book and materials selection for this library? yes/no

Signature ______________________

Date ______________________

Gilbert Schwartz is the coordinator of Library Media Services for South Side High School in Rockville Centre, New York

CITIZEN'S REQUEST FOR
RECONSIDERATION OF A WORK

PAPERBACK ____
AUTHOR ______________________________ HARDCOVER ____
TITLE ______________________________
PUBLISHER (IF KNOWN) ______________________________
REQUEST INITIATED BY ______________________________
TELEPHONE ____________ ADDRESS ____________________
CITY ________________ ZIP CODE ________________
COMPLAINANT REPRESENTS

__ HIMSELF OR HERSELF
__ (NAME ORGANIZATION)______________________________
__ (IDENTIFY OTHER GROUP) ______________________________

1. HAVE YOU BEEN ABLE TO DISCUSS THIS WORK WITH THE TEACHER OR LIBRARIAN WHO ORDERED IT OR WHO USED IT? ____ YES ____ NO
2. WHAT DO YOU UNDERSTAND TO BE THE GENERAL PURPOSE FOR USING THIS WORK?
   A. PROVIDE SUPPORT FOR A UNIT IN THE CURRICULUM?
   ____ YES ____ NO
   B. PROVIDE A LEARNING EXPERIENCE FOR THE READER IN ONE KIND OF LITERATURE?
   ____ YES ____ NO
   C. OTHER ______________________________
   ____
3. DID THE GENERAL PURPOSE FOR THE USE OF THE WORK, AS DESCRIBED BY THE THEACHER OR LIBRARIAN, SEEM A SUITABLE ONE TO YOU?
   ____ YES ____ NO
   IF NOT, PLEASE EXPLAIN. ______________________________
   ____
4. WHAT DO YOU THINK IS THE GENERAL PURPOSE OF THE AUTHOR IN THIS BOOK? ______________________________
   ____
5. IN WHAT WAYS DO YOU THINK A WORK OF THIS NATURE IS NOT SUITABLE FOR THE USE THE TEACHER OR LIBRARIAN WISHES TO CARRY OUT?
   ____
6. HAVE YOU BEEN ABLE TO LEARN WHAT IS THE STUDENTS' RESPONSE TO THIS WORK? ____ YES ____ NO
7. WHAT RESPONSE DID THE STUDENTS MAKE? ______________________________
   ____
8. HAVE YOU BEEN ABLE TO LEARN FROM YOUR SCHOOL LIBRARY WHAT BOOK REVIEWERS OR OTHER STUDENTS OF LITERATURE HAVE WRITTEN ABOUT THIS WORK? ____ YES ____ NO
9. WOULD YOU LIKE THE TEACHER OR LIBRARIAN TO GIVE YOU A WRITTEN SUMMARY OF WHAT BOOK REVIEWERS AND OTHER STUDENTS HAVE WRITTEN ABOUT THIS BOOK OR FILM? ____ YES ____ NO

10. DO YOU HAVE NEGATIVE REVIEWS OF THE BOOK?

____ YES ____ NO

11. WHERE WERE THEY PUBLISHED? ______________________________

12. WOULD YOU BE WILLING TO PROVIDE SUMMARIES OF THE REVIEWS YOU HAVE COLLECTED?

____ YES ____ NO

13. WHAT WOULD YOU LIKE YOUR LIBRARY OR SCHOOL TO DO ABOUT THIS WORK?

____ DO NOT ASSIGN OR LEND IT TO MY CHILD.

____ RETURN IT TO THE STAFF SELECTION COMMITTEE OR DEPARTMENT FOR REEVALUATION.

____ OTHER — PLEASE EXPLAIN. ______________________________

____

14. IN ITS PLACE, WHAT WORK WOULD YOU RECOMMEND THAT WOULD CONVEY AS VALUABLE A PICTURE AND PERSPECTIVE OF THE SUBJECT TREATED? ____

____

SIGNATURE ____________________

DATE ____________________

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Notes

Magazines

Ellen Spring offers the following list of magazines that are used most often in her school and have proven to be the best buy for the collection.

- *American Health*
- *The Atlantic*
- *Bicycling*
- *Business Week*
- *Congressional Digest*
- *Congressional Quarterly Weekly Report*
- *Consumer Reports*
- *Cycle World*
- *Discover*
- *Field and Stream*
- *Fly Rod and Reel*
- *Fur-Fish-Game*
- *Good Housekeeping*
- *Guitar Player*
- *Health*
- *Hot Rod*
- *Ladies Home Journal*
- *Life*
- *Motor Boating and Sailing*
- *Motor Trend*
- *Musician*
- *The Nation*
- *National Geographic*
- *National Review*
- *New Republic*
- *Newsweek*
- *Off-Road*
- *Outdoor Life*
- *People*
- *Popular Mechanics*
- *Popular Science*
- *Psychology Today*
- *Rolling Stone*
- *Runner's World*
- *Science News*
- *Seventeen*
- *Skiing*
- *Snowmobile*
- *Sports Illustrated*
- *Teen Magazine*
- *Time*
- *US News & World Report*
- *Wrestling USA*

Ellen adds that some of these magazines are popular as recreational reading and others "never leave the shelf until it's time for term papers." Together, the two groups of magazines accounted for a periodical circulation of 20,376 during the past school year. In her consideration file are the names of two magazines that are cropping up as term paper sources: *Scholastic Update* and *Jet*.

Diane Pozar would add *Macleans*, a Canadian publication, to the list above. It is indexed in *Readers' Guide*, and is similar to *Time* and *Newsweek*.

We will welcome hearing from other readers about magazines that are well used by junior and senior high readers.

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Proceed with Caution:

Selecting Corporate-Sponsored Materials

By Judi Repman

Looking a gift horse in the mouth is hard to do, but many free materials merit a second look.

Many school districts are currently looking at the advantages and disadvantages of broadcasting Channel One, a daily, 12-minute newscast followed by two minutes of commercials. For some districts Channel One is almost too good to pass up. Students will be exposed to a daily dose of current events *and* participating schools receive a satellite receiver, videocassette recorder, and television monitors free of charge from Whittle Communications, the producers of Channel One.

The debate over Channel One highlights many issues that librarians must consider when deciding whether or not to accept a variety of corporate-sponsored materials that are offered to schools at little or no cost.

Of course, any materials that we are considering for the collection must meet standard selection criteria of authority, accuracy, appropriateness of content to users, arrangement and organization of the materials, and availability of other resources on the subject. Corporate-sponsored materials also require careful scrutiny to ensure that we are not promoting some special interest at the expense of our students. Recently, the Task Force on Business Involvement in the Schools (1989/90), appointed by the Association for Supervision and Curriculum Development, issued "Guidelines for Business Involvement in the Schools." The Task Force identified four basic criteria to be applied to these materials:

1. Consistent with the values, goals, and objectives of the educational program.
2. Responds to a clearly understood educational need.
3. Supports and does not undermine either implicitly or explicitly an existing curriculum and instructional message.
4. Has been considered and assessed by groups with different views.

Since the librarian is responsible for making decisions about materials to be included in the collection, it is important to consider each of these points from the librarian's point of view.

First, any corporate-sponsored materials must be consistent with the values, goals, and objectives of the educational program. This statement implies that the materials should be examined with respect to the school's selection policies and mission statements. Some of the values common to many policies and statements are: balance in the curriculum, encouraging students to become self-directed learners, equal opportunities for all students, and responsible citizenship.

Second, and perhaps most important from a collection development perspective, the materials should respond to a clearly understood educational need. As stated in *Information Power* (AASL), one of the primary purposes of the collection is to support the curriculum. This issue is particularly interesting when considering Channel One. Although many educators, parents, and politicians complain that students lack knowledge of current events, the study of current events is rarely included as a specific subject in the standard junior and senior high school curriculum, with the possible exception of civics classes.

If you decide to devote a portion of your school day to a current events broadcast, which part of the present curriculum will you cut? Is it going to be enough to just show the broadcast and move on to the subject at hand or will you have to allow time for questions and discussion of the issues raised? If Channel One is to be broadcast during the homeroom period, is the homeroom teacher prepared to assume the additional responsibility of preparing to lead discussions on current events?

Third, the materials must support and not undermine either implicitly or explicitly an existing curriculum and instruction message. Several of the fast food chains provide games and booklets dealing with nutrition for classroom use. While the printed message may be positive ("Snack on fresh fruit and vegetables"), the implicit message, conveyed by the use of cartoon figures associated with the chain or prominent illustration of the chain's logo, is that fast food is good. Other

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materials may be more explicit in the message they are promoting. For example, many electric utilities provide schools with free materials promoting nuclear power as a safe alternative to more traditional power sources. These materials may not even mention research being done on alternative power sources. When a school decides to show Channel One, with its two minutes of commercials, students may assume that the school is endorsing the products shown. The librarian must ensure that the messages do not undermine what is being taught as part of the approved curriculum.

Finally, the materials should be considered and assessed by groups with different views. This is not meant to give special interest groups "veto-power" over what is included in the library collection. Rather, this step is designed to try to ensure that our collections will truly be balanced and representative of a variety of points of view.

Keep in mind that many businesses have large media departments with big budgets to produce educational materials that are then distributed across the United States. Other groups holding different points of view may not have the funds or expertise available to produce comparable material. It seems that it may be one responsibility of the librarian to work with these groups to develop materials that could at least be used locally. Some commentators feel that the teacher has some responsibility in this area as well. These commentators seem to feel that it is all right to use biased materials and commercials in the classroom—that these materials provide teachers with another magical "teachable moment" to illustrate to students how advertising and propaganda work. While these may be admirable objectives, and important issues for students in the information age to be familiar with, the most appropriate time to discuss them may not be during a sixth-grade science lesson on electrical power. The ASCD states that if students are too young to understand such issues, the materials should not be used in the classroom at all.

According to the ASCD Task Force, "Attractive packaging, ease of use, topical interest, or apparently inoffensive content are not sufficient justification for using such materials. Nor should business-sponsored materials be used because they are, in a time of budgetary constraint, free and readily available, or because there is a reward in the form of money, equipment, and so on, for using them." The only reason to add any materials to our collection is because they support the mission of the school, as expressed in the curriculum being taught. Rigorous examination of corporate sponsored materials is not an excuse to censor materials or restrict the access our students have to a particular point of view. Rather it is an attempt to ensure that as librarians we provide access to all sides of a variety of controversial issues, without endorsing the position of any particular special interest group.

For Further Reading
"Guidelines for Business Involvement in the Schools," *Educational Leadership*, Vol.47, Number 4, pp. 84-86.

Notes

Free Materials

By Marie R. Sivak

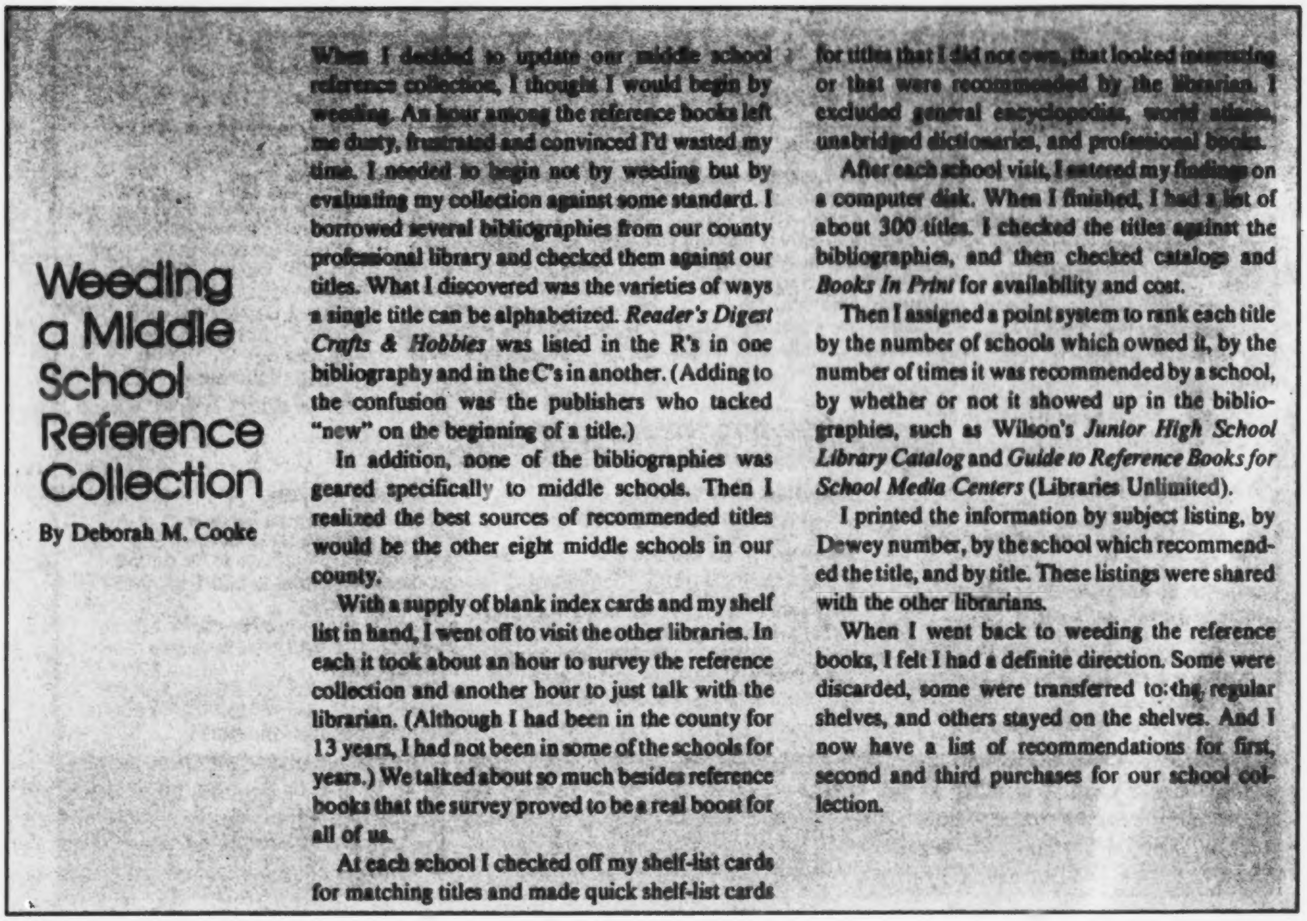
Free information can be as valuable or as useless as free advice. It depends on how you use it.

If you do request free materials, here are some hints:

- Send only for things you need. If you don't need it, don't ask for it.
- If you don't know whether or not there is a charge, send a stamped self-addressed envelope and ask for one free copy.
- Obey instructions. If the source says to send a postcard, don't write a letter.
- Send the correct amount of money if there is a charge. Don't expect a refund.
- Be certain to give your name and complete mailing address in your letter or postcard even if your address appears on your envelope. Envelopes are often discarded as soon as they are opened.
- Write, type, or print clearly. If your handwriting is hard to read, your request may be ignored.
- Order by the exact title of the item. Companies often have several pamphlets on the same topics.
- If you don't have a specific item to order, don't just ask for everything a company has on a topic. Describe your interests as much as possible.
- Wait. Don't expect items to be shipped by return mail.
- Praise never hurts. If an item has great value to you, write a thank you note or share your experience with the item.

Marie R. Sivak is the school library media supervisor for the Illinois State Board of Education in Springfield.

Notes



Weeding a Middle School Reference Collection

By Deborah M. Cooke

When I decided to update our middle school reference collection, I thought I would begin by weeding. An hour among the reference books left me dusty, frustrated and convinced I'd wasted my time. I needed to begin not by weeding but by evaluating my collection against some standard. I borrowed several bibliographies from our county professional library and checked them against our titles. What I discovered was the varieties of ways a single title can be alphabetized. *Reader's Digest Crafts & Hobbies* was listed in the R's in one bibliography and in the C's in another. (Adding to the confusion was the publishers who tacked "new" on the beginning of a title.)

In addition, none of the bibliographies was geared specifically to middle schools. Then I realized the best sources of recommended titles would be the other eight middle schools in our county.

With a supply of blank index cards and my shelf list in hand, I went off to visit the other libraries. In each it took about an hour to survey the reference collection and another hour to just talk with the librarian. (Although I had been in the county for 13 years, I had not been in some of the schools for years.) We talked about so much besides reference books that the survey proved to be a real boost for all of us.

At each school I checked off my shelf-list cards for matching titles and made quick shelf-list cards for titles that I did not own, that looked interesting or that were recommended by the librarian. I excluded general encyclopedias, world atlases, unabridged dictionaries, and professional books.

After each school visit, I entered my findings on a computer disk. When I finished, I had a list of about 300 titles. I checked the titles against the bibliographies, and then checked catalogs and *Books In Print* for availability and cost.

Then I assigned a point system to rank each title by the number of schools which owned it, by the number of times it was recommended by a school, by whether or not it showed up in the bibliographies, such as Wilson's *Junior High School Library Catalog* and *Guide to Reference Books for School Media Centers* (Libraries Unlimited).

I printed the information by subject listing, by Dewey number, by the school which recommended the title, and by title. These listings were shared with the other librarians.

When I went back to weeding the reference books, I felt I had a definite direction. Some were discarded, some were transferred to the regular shelves, and others stayed on the shelves. And I now have a list of recommendations for first, second and third purchases for our school collection.

Notes

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Stretch Your Book Budget

Part of the selection process is stretching your budget to cover the books you want for the collection.

By David Butler

"How do I stretch a book budget?" As the famous librarian Melvil Barrett Browning would say, "Let me count the ways." The biggest potential savings comes from not buying a particular book at all. In library school, they called this book selection. Let's assume, though, you would like to have this book for your library. The next consideration is, how badly is the book wanted? If it's a "must have," one binding available, not much can be done about savings. Order immediately and hope it hasn't already gone out of print. There are often other things to consider, for example, binding. The list prices of library and trade bindings are similar, but with discounts we know that trade editions may be less expensive. Library-bound books definitely do hold together better, but will tradebound books actually circulate enough to fall apart before being discarded, lost, or, shocking though the thought may be, stolen?

Some titles offer a choice of paperback or hard cover. A paperback is cheaper, but will it disintegrate and have to be replaced; or is it a paperback to be used only sporadically by the junior intelligentsia? Decisions, decisions.

Back to this book you would like to have. Is it necessary to have it immediately or can you wait for it? Six months, let's say, a year, two years? Don't forget that you will be taking a chance by waiting. But if you decide to wait, a number of budget-stretching book sources appear on the scene.

Used Books

Strand Book Store has the shortest waiting time. Its catalogs offer a varied and fairly extensive selection of fiction (predominately adult) and nonfiction, usually recently published. The books have been minimumly handled. The discount is 50% off list price.

Tartan Book Sales offers bigger savings (about 70% off list) but for high school libraries, its offerings are sparser. Popular adult fiction and nonfiction are likely to be found here. The books have usually been read at least a few times, but are still in good condition. The waiting period for a title to appear is about a year.

Paperbacks

Paperback editions are often released for well-received hardbound titles after a year or so. If paperbacks are unacceptable, it won't be long until companies such as Perma Bound or Econo-Clad may have them encased in a more permanent binding.

Addresses of Budget-Stretchers Listed Here

Barnes & Noble
126 5th Ave.
New York, NY 10011

Better Books Co.
P.O. Box 9770
Fort Worth, TX 76107

Econo-Clad Books
2101 N. Topeka
Topeka, KS

Permabound
Hertzberg-New Method
East Vandalia Rd.
Jacksonville, IL 62650

Publishers' Central Bureau
1 Champion Ave.
Avenel, NJ 07131

Tartan Books Sales
500 Arch St.
Williamsport, PA 17705

University Book Service
2436 W. Granville Rd.
Worthington, OH 43085

Strand Book Store
828 Broadway
New York, NY 10003

Remainders

The longest wait, and sometimes worth it, is for the ever-present publishers' remainders catalog books. Publisher's Central, Better Books, and Barnes & Noble are a few sources where bargains can be found. My personal favorite of the remainders dealers is University Book Service because of its good selection of young adult books and good prices.

Playing the Waiting Game

Not being blessed with a photographic memory, I've found the easiest way to use all these budget stretchers is to keep an alphabetical listing of books that would be nice to have but are not essential for the time being. A typical entry in such a list would be:

Niven, Larry Footfall 4/85 18.50

The 4 and 85 are the month and year reviewed in *Booklist.* 18.50 is the list price. The list is retyped periodically as titles are added and crossed off. Triple spacing makes it easy to add new entries.

There is one final consideration in book budget stretching. Know a book's cost before it is ordered. Unknown prices, especially for books for the science and math departments, can result in some nasty cases of invoice shock. Use those jobber services that provide prices. The slight wait will be worth it.

These strategies in budget stretching do work, and, yes, they do take a little extra time. Most librarians, however, seem to run out of money before they run out of time.

David Butler is the Librarian at Manistee, Michigan, High School. His article on humor in library newsletters appeared in the May/June 1986 issue.

Considerations in Book Selection for a New Library

By Annette Thibodeaux

The chance of a lifetime for me and for most other school librarians is the opportunity to select the core collection for a new school. My school sysstem asked me to prepare the initial order for a new junior high library opening this fall.

In lieu of taking a refresher course in book selection, I consulted what I consider to be a classic on selection: Azile Wofford's *Book Selection for School Libraries* (Wilson, 1962). Some of the considerations she highlighted are well worth remembering and reviewing for all of us who serve as the primary selection agent for school libraries. She reminds us that "the library must always exist as part of, never apart from, the school. Its collection must be tailormade to suit the individual school."

Remembering her admonition, I believe some general selection principles can be applied to all decisions. For example, the following questions might be asked about any book that is being considered for a collection.

- Authority. Who wrote the book and what sources did he use?
- Scope. What information does the book cover and to what extent?
- Reliability. How accurate is the book? Is it up-to-date?
- Readability. What is the grade level? Reading level? Interest level?
- Format. Is the cover attractive? Is the binding durable? Are the illustrations suitable? Is the paper quality good?
- Special Features. Are there any special features which will make this book more useful to students? Bibliography, index, questions and answers, glossary of terms, charts, maps.
- Potential Use. Will the book make a distinct contribution to the collection.

For the librarian who is starting a new collection here are some additional considerations.

☐ Obtain as many catalogs as possible, especially those of the major jobbers, such as Baker and Taylor, Brodart, and Follett. Be sure to investigate the many services available from them—such as electronic ordering, quotation service, complete or partial processing, order typing, lists and printouts of suggested titles for various grade levels.

☐ Have ready access to current editions of *Books in Print-Authors, Books in Print-Titles,* and *Subject Guide to Books in Print* (all from Bowker Publishing).

☐ Review a variety of selection aids, such as the H.W. Wilson catalogs (*Children's Catalog, Junior High School Library Catalog, Senior High School Library Catalog*), current and back issues of *THE BOOK REPORT, Booklist, School Library Journal* and *Horn Book*. Obtain lists of recommended titles from the National Council of Teachers of English, National Council for the Social Studies, American Library Association, and the American Association for the Advancement of Science.

☐ For the fiction collection, review the shelf list of another library housing the same grade level and similar school population. Make a list of the most popular fiction authors. Use this list with *Books in Print-Authors* to select suitable titles.

☐ Try to develop a list of books dealing with your state. A selection of state-related books at the appropriate level should be in every school library.

☐ Use the Caldecott and the Newbery awards lists to order award-winning books.

☐ Use the selection aids listed above to provide books for all areas of the curriculum and for the needs and interests of students.

Annette Thibodeaux is the librarian at John Q. Adams Junior High School in Metairie, Louisiana.

Choosing Novels for Teenagers

By Susan H. Williamson

How does a reviewer "read and think like a teenager?" A BOOK REPORT reviewer lets us in on her concerns as she tries to match novels to readers.

Recently I was a guest speaker in an English methods course and found myself answering questions about my role as a book reviewer. Although the main purpose of my visit was to discuss the role of school librarians, the audience, all future teachers of secondary English, were interested in how one evaluates young adult literature. After six years of reviewing and recommending titles to my students, first as an English and reading teacher and now as a high school librarian, I decided it was time to examine just how I go about evaluating a book.

I first encountered young adult literature in a required course in library school. (I had attended a high school where academic students read classics and, despite frequent visits to the public library, had not found this literature on my own.) I was pursuing dual certification as a reading specialist and was interested in the problem of motivating reluctant readers. The more young adult literature I read, the more convinced I became that these materials would have more appeal to reluctant students than the kinds of novels I had read at their age.

I began my first teaching job, secondary remedial English and reading, armed with bibliographies of titles to recommend to my students. I worked hard to motivate my students and match students to titles that I thought would be of interest to them. While my recommendations were not always successful, I was generally pleased with the students' positive responses to books I had recommended. The more I talked to students individually about the books they were reading, the more I learned about young adult literature.

About this time I became a reviewer for two library journals. Over the years my role as a reviewer has steadily increased, in terms of both the amount of reviewing (I now review for five library journals and one other professional journal) and my commitment to reviewing. Instead of becoming easier, reviewing has actually become more difficult over the years. I find myself reading deeper and pondering more before I settle on what to write in a review.

Because I have been working directly with students, first as a classroom teacher and now as a librarian, I have been able to compare my reviews with students' responses to the books. When a student borrows a book I have reviewed, I try to discuss it with him. Reading others' reviews of the same title also helps, but my most valuable information has come directly from students. I have found that even poor students recognize quality to some degree; sure, they like serial romances and adventure stories because these books are easy and safe, but they will read and get excited about quality titles as well.

It is becoming difficult to define young adult (YA) literature because both publishers and the media are trying to lower the age of entry into young adulthood. Recently. I reviewed a book classifed by its publisher as a young adult novel for ages 8-12! Despite publishers' attempts to force students into adolescence earlier, I still consider young adulthood as that time stu-

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Susan H. Williamson is the librarian at Blairsville High School in Blairsville, Pennsylvania. Susan's article on reading aloud to junior high students appeared in the January/February 1987 issue.

dents spend in secondary school, grades 7 through 12, roughly ages 12 through 18. Therefore, a novel whose main audience will be secondary students should be considered part of the YA canon. In addition to the intended audience, these novels seem to have some other elements that distinguish the genre.

The typical YA novel has an adolescent protagonist. Often the ages of the main characters will limit a book's appeal; while most adolescents enjoy reading about characters their own age or older, some, particularly younger adolescents, reject novels dealing with characters who are younger than themselves. This is particularly true of less able readers, who are often given materials intended for a younger audience in an attempt to match students with materials at their reading level.

> It is becoming difficult to define young adult literature because both publishers and the media are trying to lower the age of entry into young adulthood.

Avi, a prominent YA author, has called YA literature "confessional" ("Some Thoughts on the YA World," VOYA, October 1984). Looking back on novels that have been popular with my students, I have to agree with Avi. More often than not, YA novels are first-person narratives that speak directly to readers. Even those written in the third person often allow for intimate glimpses into the characters' hearts and psyches. Students want to read about their own problems, including their struggle for definition of self and independence, their changing body image and emerging sexuality, and coping with friendship and romance.

Although it is difficult, I try to read a book from an adolescent perspective. Romances that seem trite and obvious to me often appeal to my students; but in all honesty, students discussion of their "real" romantic problems also seems trite. I often find myself struggling to see beyond my adult perspective and prejudices in order to determine how students will respond to a novel.

Obviously, in evaluating a YA novel, I am going to apply the general criteria used for any body of literature—quality of prose, characterization, plot, setting, conflict, and conflict resolution. As a librarian, I also need to be concerned with a book's potential appeal, so I also consider an author's reputation (even a poor book from an established author tends to find an audience) and a book's general appearance. Many adolescents are swayed primarily by cover art and many prefer reading paperbacks. In addition, while reading a book for review or reviews of books I am considering purchasing, I ask myself the following questions:

- Can my students relate to the plot?
- Does the book invoke memories of my own adolescence?
- Does it deal with issues I hear students discussing?
- Is this book similar to other works that have appealed to my students in the past? Or is it different enough from established titles to create a new sensation?
- Will the characters and situations be acceptable to adolescents? Will readers be able to accept the author's world view and integrate it with their own? Or perhaps even modify their own view as a result of reading this book?
- What kind of reception will the book receive from other adults, including potential censors?

With censorship on the rise, I feel that as a reviewer I must warn other educators of a book's potential for controversy. Although originally a liberal from New York City, I have spent most of my teaching career in rural, conservative areas. This, coupled with my own entry into parenthood, has tempered my perspective somewhat. While I am firmly committed to free access, I feel morally obligated as a reviewer to allow other professionals to make that choice for themselves.

> Students want to read about their own problems, including their struggle for definition of self and independence, their changing body image and emerging sexuality, and coping with friendship and romance.

Sex and violence are certainly a part of the adolescent world and have a place in YA literature, but I try to distinguish between gratuitous sensationalism and events that are an integral part of the story. One must weigh both a book's quality and its potential to incite trouble when deciding whether to add it to a collection or not. I cannot begin to make that decision for someone else; in fact, I often must struggle before I make that decision for myself, but I have enough experience to predict the kind of reactions a book might invoke.

I want to motivate my own students to read and to help other librarians motivate their students. In addition, I would like to see more students read books that conform to what most literate people would consider standards of quality. Although even poor YA literature (such as many of the serial romances) is popular and, therefore, has a place in a library collection, providing quality YA titles helps students mature both as individuals and readers. I will continue to review as long as I find that my reviews tend more often than not to predict how my students will respond to a text. As a practicing librarian, I will continue to base my purchasing on as many reviews and review sources as possible, for no reviewer, including myself, can be right all the time.

Teen Romances—from Good to Awful

By Kathy Fritts

A reviewer of serial romances for teenagers gives her impressions of their quality. But she believes that all serve an important purpose—they motivate reading.

The 1970s gave us the problem novel for teenagers and the 80s have given us the series romance. Bookstores are flooded, inundated, awash, buried in teen romances, and there's no relief in sight. So, fellow librarians, brace yourselves; you must come to terms with this phenomenon, bearing the following points in mind.

1. There is little actual dirt in these books. Remember, many of your girls read *Forever* in 5th grade. With only a few exceptions, the series books are squeaky clean. The heroines don't drink, smoke, fool around, skip class or get pregnant. They have all the middle class virtues, in spades.
2. Quality bears no relationship whatsoever to popularity. These books are commodities, not works of literature. Kids will read them whether the librarian supplies them or not.
3. Kids have the right to read for relaxation, just as we do. Most of us grew up on Nancy Drew, and chances are good that lots of us read best-seller trash and tons of forgettable mysteries today.
4. These books are trite and simple-minded. However, they have one outstanding virtue that outweighs all their faults. They encourage the habit of reading, a habit that is under heavy pressure from television. Habits are powerful allies in the battle to win lifetime readers.

Recently, I categorized some of the current romance series by my opinion of their quality—good, all right, ok, and awful. Since the formulas are very strict, quality doesn't vary a great deal from book to book within a series.

Good—Books in the series will stack up against any nonseries problem novel.

First Love (Dell)
Not actually a series, these books are reissued love stories under a single imprint. Good stuff.

Heart to Heart (Ballantine)
Hokey formula but satisfing (the first half of the book takes place when the heroine is 14; the second when she is 17). The writing is above average, the plots and emotions realistic and complex, and there is the ring of truth.

On Our Own (Bantam)
Janet Quin-Harkin is a competent author who has expanded into her own mini-series. Jill and Toni, best friends from high school, go on to college and careers. Funny and fast-moving.

Sorority Sisters (Dell)
Marjorie Sharmat is a real author, not an anonymous hack, and this series proves it. The heroines are exceptionally vivid, and the writing has some snap.

All Right—Books are good, solid formula writing. (Is that a contradiction in terms?)

Dawn of Love (Archway)
Romance set in a vivid period of American history. Feisty girls. Training books for young readers of romantic historical fiction.

First Love (Silhouette)
Lots gushier than Sweet Dreams (see below), these novels occasionally slip over into downright awful, but acceptable overall.

Going for It (Avon)
The characters attend Olympic High and aspire to the Olympics. Various sports are featured and the athletic background gives the series some punch.

Moonstone Mystery Romance (Archway)
Sometimes the plots are thin, but good use of background material and setting helps this series. Updated Nancy Drew.

Sweet Dreams (Bantam)
Billed as the "world's best-selling teen romances," these books feature spunky heroines, unusual settings, and fair to good writing. They have been criticized as feminist tracts.

Wildfire (Scholastic)
Typical Scholastic product, light and enjoyable. The series that started the whole romance flood.

OK

Couples
Follows a group of couples at "the best high school" in town. They break up, they reunite, they weep, they complain, they find new love... Nice kids, but a bit boring.

Heartlines (Dell)
British import with a great deal more realism than usual, including actual parents. Refreshingly different.

Junior High (Scholastic)
Takes direct aim at its intended audience, 8th graders and their

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Kathy Fritts is the librarian at Rex Putnam High School in Milwaukie, Oregon

This article is a revised version of the author's article "Teen Romances," which was published in the Interchange, *a publication of the Oregon Educational Media Association.*

rampaging insecurities. Weak plot and characterizations do not prevent the books from having the sting of reality.

Sisters (Fawcett)
Adventures of three sisters—sophisticated Nicole, athletic Cindy, and boy-crazy Mollie. Passable picture of family life and relationships, with touches of humor.

Sunfire (Scholastic)
Extremely popular romances set in various historical periods. The plots often creak but still manage to move right along.

Sunset High (Fawcett)
Hysterically unrealistic, but nice characters and lots of action. Plenty of clothes, fast cars, and movie stars to liven things up.

Awful—Perfectly dreadful books; buy them if you have money to spare.

Caitlin (Bantam) Horsey rich girl seeks love from Montana cowboy. Strictly soap opera.

Campus Fever (Signet)
Girls flounder their way through college outside Boston. Ever so slightly off-color and pretty dopey.

Cheerleaders (Scholastic)
This activity is presented as one of the highest forms of human endeavor and its practitioners an advanced life form. Hard to take.

Canby Hall (Scholastic)
Boarding school stories, but the covers are so ugly that no one will check them out.

Dream Girls (Archway)
Based on beauty pageants. Everyone is nasty, weak, vicious, shallow or all of the above. Unfortunately, the cover art looks like Sweet Valley High and the plotting is brisk. Don't buy this series and hope the kids don't either!

Make Me a Star (Pacer)
Featuring teenage TV stars, this series barely makes sense. Boring and wooden.

Mirrors (Pacer)
Aunt Roz owns a worldwide chain of dazzling boutiques, and her teenage niece jets all over the world and has impossible adventures. Lots of clothes for the fashion hound.

Roots of Love (Dell)
Dynasty between covers, packaged for teens. Not as addictive as Sweet Valley High but just as dumb. Some sex.

Seniors (Dell)
Features a continuing cast of characters who work their way through a large cast of boyfriends. Gets a PG-13 for sex. Apparently, sex is okay if you're a senior.

Sweet Valley High (Bantam)
The lowest of the low, but so addictive bookstores can't keep them in stock. If you're going to buy one really dumb series, it should be this one.

Sweet Valley Twins (Bantam)
Patented formula goes to 6th grade. Bound to be a hit.

Swept Away
Idiotic, but good clean fun, nevertheless. The gimmick is a time-travel computer, which sweeps our heroines away to romance in the past.

Winners (Bantam)
A calculating, selfish, vicious cheerleader is the "winner" of the title. Any librarian who buys this series should be arrested for contributing to the delinquency of a minor.

Zodiac (Pacer)
A club of astrology fans have troubles with their boyfriends, school, and families. Ongoing series, which is poorly written and inane to boot.

These books are by no means great literature—or even literature, one might argue. However, your students want to read these books. We adults are long past the throes of first love, but the girls who read these books by the basketful certainly aren't. And they are entitled to find something in the library to read.

Go ahead and buy the high quality, award-winning hardback, which costs $16.95 and circulates twice a year, but buy the series romance which costs $1.50 (with the 35% discount at a paperback warehouse) and will circulate several dozen times before it disintegrates. Since you're out to win library users and readers, what other choice do you have?

Developing a Software Collection for the 90s

By Mary Alice Anderson

Improvements in computer software make some programs purchased as recently as six months ago seem obsolete. When early obsolescence is combined with your limited budget and higher expectations by software users, the challenge is to develop a balanced collection that will meet your students needs for a few years into the future. Here are some considerations for software selection for the early 90s. All of these considerations will not apply for every purchase, but together they should extend your budget and increase the usefulness of your collection.

1. Purchases should be curriculum driven. By now, all of us should be seeking ways to integrate technology into all areas of the curriculum. The purpose is not to teach about technology but to use software as a tool that helps students learn and teachers teach. Following this premise, you should select software with specific curriculum and learning activities in mind.

2. Software that is similar in logic and operations to software currently in your collection will allow students to transfer skills. The less time spent in teaching technique the more time students will be able to use the computer as a learning tool. For example, students who are familiar with *AppleWorks* or *Microsoft Works* will be almost instinctively able to print maps and charts using *MECC Word GeoGraph* (Minnesota Educational Computer Consortium). Social studies and science databases from MECC apply the same logic. Current software for the Apple II and MacIntosh computers uses virtually the same commands for procedures such as cut, paste, and copy.

3. The productivity needs of teachers should be considered. If educational initiatives such as outcome-based education and mastery learning are to be successful, teachers must be freed from mundane, routine tasks. Software that helps teachers become more efficient should be part of your collection. Included here are utility programs, such as grade management, crossword puzzle generators, and test-item banks, and student-assessment software that correlates with textbooks. Select software that guarantees instant success for those who are intimidated by technology. When teachers can personally benefit from computer use, they will be more likely to use software as an instructional tool in their classrooms.

4. Open-ended or content neutral software will expand your buying power. A building site license for *AppleWorks* took most of our software budget one year, but it has proved to be a high value purchase because it can be used in virtually all subject areas. Other examples of subject-neutral software are *Hypercard Microsoft Works, Microsoft Windows, Dazzle Draw, Print Shop,* and *VCR Companion.*

The
COMPUTING
LIBRARIAN

5. Software with a specific purpose has a place in the collection. Drill and practice programs generally are not seen as something that puts the computer to good use, but they are often appropriate in lower-level math, foreign language or special education. Other examples of specific-purpose software include problem-solving software for advanced math students, history simulations or music composition software such as *Music Studio,* which does take advantage of the power of the Apple GS.

6. Software that takes advantage of state-of-the-art technology should be included in your collection. You may need to upgrade older computers so you can purchase software that is mouse-based and uses pull-down menus. Software that can be used in multimedia situations is one state-of-the-art example. Even if your funds are limited, you might be able to purchase less sophisticated variations of some software, which will allow you and your students to learn the concepts. *Hypercard* comes with all new Macintosh computers; if you can't afford a Macintosh, consider *Tutor Tech* for the Apple IIe. *ComputerEyes* is an inexpensive way to work with multimedia and digitizing.

7. Software that can be upgraded or expanded should be considered for purchase. Included here are lab packs, versions of the same program for more than one computer model, site licenses, networking capabilities, and software that can be edited for your own needs. For example, some databases can be edited for currency. If you are considering a network in the future, purchase the appropriate version of the software. Before committing funds to expanded use of a software program, you might pilot one piece with a few students or one teacher.

8. Software that provides for electronic information access will help students learn research skills as well as obtain information. Examples are CD-ROM applications, off-line and on-line databases, and video disks. Again, consider the logic and method of operation. You may want programs that are similar to existing software.

9. Computer software should be balanced with other types of software, such as videotapes and laser disks. Technology is more than computers and software is more than disks.

10. Software that is fun, innovative and trendy has its place. Students can learn by exploring and

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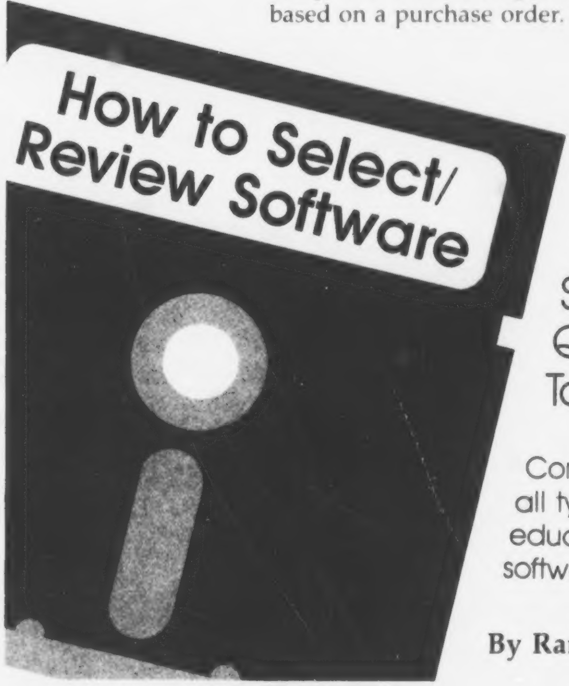
Mary Alice Anderson is the Media Specialist at the Winona, Minnesota, Middle School.

working with software that is not related to classroom work. Students who are not interested in the required curriculum may find their interests in technology itself. In addition, cutting-edge software will help you become familiar with new concepts that may be commonplace next year.

A software collection will never be complete; you will always wish you had the perfect item that does everything you want it to do. There will always be a newer version to replace what you just bought. But, with some careful planning, you can develop a balanced, useable collection without a tremendous budget.

Notes

SHARPENING YOUR SELECTION SKILLS



How to Select/Review Software

Six Good Questions To Ask

Compatible with all types of educational software

By Randall English

Knowing how to review educational computer software is as much a necessity as knowing how to review books, filmstrips, or other media now found in the school library. Published software reviews are scattered through a multitude of periodicals. There is no standard review guideline which all publications follow. The quality of the reviews varies dramatically from publication to publication. And, some reviewers are not sufficiently critical of the software, which is unfortunate since much of the educational software, some say 50% or higher, is junk.

The established reviewing sources for books and audiovisual materials are only beginning to review software programs. The other sources for software reviews, such as educational computer magazines, are quite new and have not yet developed the same trust among school librarians as book reviewing sources. Librarians find that many review sources must be searched and compared. The same piece of software often receives very different reviews depending on the source and the experience of the reviewer. I recently reviewed a software program and found it to be quite poor for an educational setting. A short time later a computer magazine published a quite positive review of this same software program. For this reason, previewing software programs is necessary. Fortunately, a growing number of companies are allowing 30-day previews based on a purchase order.

This article will discuss the major factors to be considered when previewing a software program. The six different factors are:

1. Is the program relevant and educationally sound?
2. Does the software have a distinct advantage over other formats (books, filmstrips)?
3. Is there adequate support material?
4. Is there a student management sytem?
5. Can the software be modified by the teacher?
6. Are good design techniques used?

Relevance, Soundness

The first factors to consider are the relevance and educational soundness of the program. Is this software relevant to the objectives of the course for which it is intended, to the teacher's needs? To answer these questions, the librarian must know how the program is to be used in the classroom. Is the teacher planning to use software to introduce new material? For practice and review? As a test over material already covered? It is hardly fair to use a drill and practice program as an introduction to a new topic. The second half of this question is whether the software is educationally sound. Even if a drill and practice program is wanted and found, the program may have errors in subject matter, spelling, or grammer. It is surprising the number of programs that fail this test of educational soundness.

The reviewer must also ask if the program contributes to learning. Some software programs allow greater graphics or sound for an incorrect response than for a correct answer. I recently reviewed an expensive math program that allowed the student to play a "space invaders" game for ten minutes (I timed it) if the student answered five math problems correctly. Although the software had many of the features to be mentioned below, the reinforcement for correctly answering five problems was inappropriate. Allowing students to comment on a program before it has been thoroughly checked-out for appropriate re-inforcement is a mistake. Students would have loved the math program but would have learned very little math. Software should encourage learning, not compete with arcade games. The concept of relevance is a two-edged sword.

Randall English is the librarian at Beecher High School in Flint, Michigan. A frequent reviewer of software and computer books for THE BOOK REPORT, he's also interested in medieval history.

The program must be used in the context for which it was designed, but the program must also cover the subject matter in an appropriate and educational manner. To guarantee the latter, the program should be reviewed by a teacher familiar with that subject.

Advantage Over Other Media

Does the software program offer a distinct advantage over other methods (book, ditto, filmstrips)? Could the subject be presented more cheaply, more quickly, or more easily through other means? Computers are not necessarily the best means of presentation, only the latest. There are many software programs on the market which are electronic dittos or page turners. There is no advantage to this type of software that is not available from a ditto or transparency and at a great savings in dollars.

Certain software easily stands out as having a distinct advantage. Simulation is one area that cannot be duplicated through a book or ditto. There are programs which, as an example, simulate the workings of a nuclear reactor or a dangerous chemistry experiment. Neither of these simulations would normally be done in the classroom due to the cost and danger.

Support Materials

Support material, often referred to as documentation, is very important for educational software. The support material should tell the teacher how the program was designed to be used, the grade level, particular textbooks that could be used in conjunction, printed material needed and how that material can best be used, educational objectives, how the material can be modified, teaching strategies, worksheets, and record sheets.

Much of the educational software on the market for the past few years did not have adequate support material. Many programs have no support material. Inadequate documentation might not be sufficient cause for outright rejection, but a good argument could be made for doing so. The lack of any support material is, with few exceptions, a valid reason to reject a program.

The reason that support material has been lacking is due in large part to the fact that much of the software was created by computer professionals with neither training nor experience in the field of education. This is slowly being corrected as major educational publishers enter the market. However, a major publisher's name on the software is no guarantee of quality in either the support material or the program itself. If educators do not demand quality software and support materials, education will continue to receive poor quality materials.

Student Management

A student management system is the part of the software program which records the student's progress. A teacher should be able to enter the program and check the individual progress of any student. The greater the amount of information maintained on any one student, the more valuable is the management package.

It is of greater value to a teacher to know which questions the student missed than a single raw score. The amount of information recorded, the ease by which a teacher can examine the records, and the degree to which students are restricted from entering the records all contribute to a good management package. The quality and complexity of the student management system should increase with the cost of the program. A $40 software program should have a simple management system, but many do not. A $150 program should include a very complete management system. Some producers have argued that no system can be made available in a $40 program; but several companies do offer a management system at that price, so it is economically possible.

Computers are not necessarily the best means of presentation, only the latest.

A student management system is a necessity for most educational software programs. If a teacher must be constantly monitoring the computer to determine how a student is progressing, or to record a score, then the value of the computer as a teaching tool is lost. Record keeping is one of the great strengths of a computer.

The lack of a student management system is a very strong reason for rejecting a software program. If the software package also lacks support material, then it should be rejected.

Modifications

By "modified," I refer to modifications that have been designed into the program.

This does not mean that the teacher needs to understand the computer language, but rather that the teacher can choose certain modifications by selecting from a "menu" of commands. These modifications should be explained in the documentation. These modifications might include one or more of the following:

- *Speed or reponse time.* This would allow the classroom teacher to increase or decrease the amount of time given to a student to enter the correct response.

The same piece of software often receives very different reviews depending on the source and the experience of the reviewer.

- *Level of difficulty.* Can the teacher modify the program so that slower students can work easier problems?
- *Sound.* Can the teacher turn off the sound portion of the program? Many programs do not include any sound but if it is present it should be controllable. Sounds can be a nuisance in a classroom setting.
- *Number of problems.* Do all students need to complete the same number of problems? If not, can the number be adjusted to the needs of the student?
- *Skipping the directions.* After using the program several times, students find it boring to read the directions each time. Few programs are designed to allow for this feature.
- *Ease of entry.* Can a student enter where he stopped the last time? This can be very helpful and probably should be a part of the regular program rather than part of the modifiable section.

All of the features mentioned above contribute to the quality of a software program. These should exist on all software programs but are actually more often found on the more expensive software packages.

Design Features

The design features that should be considered have to do with ease of use, frame size, response methods, length of entry, inappropriate responses, and feedback. Each of these contributes to the overall quality of an educational software program and should be a part of all programs.

Ease of use refers to the how simple is it to use the program. How many commands are needed to get the program running? Are the directions simple and yet complete? Are the directions shown on the screen? Are directions for what the student is to do next always on the screen? Are the directions written at the student's grade level? It is not unusual to find an early elementary program with directions written at a fifth- or sixth-grade reading level. One program on the market requires 30 to 36 correct keystrokes to run. This is total nonsense! It demonstrates poor planning and little understanding of the educational market.

Frame size refers to the amount of material that is shown on the screen. Is the material crowded, single-spaced, and difficult to read? Paging refers to the way in which the material is shown on the screen. The material should appear as one complete page rather than scroll up a line at a time. I believe that paging is now established since I have seen no new software that did not page. However, there is still a substantial amount of old software on the market so a buyer should be wary for a period of time.

Response methods. How does the student respond to the program commands? Does he have to type in data, pick a number or letter, or hit the return key? Is the information about the choice of response always presented on the screen? Well-designed software programs will have the latter feature. This means that the user does not have to remember what to do next.

Length of entry. If a program requires the correct typing of a long answer (e.g., George Washington), then the chance of error increases greatly. Long entries also require the user to have a working knowledge of the keyboard. This skill is unlikely to be found in students at the junior high or elementary level. While there will be situations where input will require keyboard skills, most programs should allow a short entry. This also lowers the frustration level for some students.

Inappropriate responses. "Bullet proof" and "crash proof" are two terms used to describe programs which will not accept inappropriate responses, that is, accept a number if the required response is a letter. If a program continues after an inappropriate response, it is not "bullet proof." The inputting of an incorrect or inappropriate response, if allowed by a program, can lead to some unusual activity in a program. Since some students will attempt this, the reviewer should check to see how a program responds to inappropriate responses.

The program should also validate a response before proceeding. This means that the program will compare the student's response with the accepted answer. Most, but not all, of the new educational software programs are bullet proof. Older programs still on the market may not be.

Feedback refers to those statements within the program that tell the user how successful he is. Such statements as "Sorry, that was not the answer", or "Please, try that question again", are often given when an answer is incorrect. There should also be positive feedback statements. These should become less frequent, or "fade-out" as the student progresses through the program. This "fade-out" might take the form of responding to each of the first four correct answers, then responding after four correct answers and then fading to a response after every eight or ten correct answers.

Feedback is being researched, but the general trend is to "fade-out" positive statements and mild negative feedback. A good feedback for incorrect responses is to direct the student to reviews of earlier material after he misses a number of questions.

These design features are important and much of the software now coming on the market has these features. The need for and the value of good documentation and a student management package cannot be overemphasized. Teachers have neither the time nor the desire to write their own software. For this reason we must set high standards and hold to them.

The quality of educational software will continue to improve if educators demand a quality product. Today school librarians would not purchase filmstrips that were of the quality of much of the present software. It is therefore necessary that school librarians become knowledgeable about software, take an active part in previewing software, and set the same standards for computer software as for other audiovisual materials.

Notes

Selection & Evaluation Forms For Print and Nonprint Materials

Notes

By Vandelia L. VanMeter

From the time that the second selection and evaluation form was produced, librarians have been borrowing ideas from forms produced by others. So it is with the forms on the following pages. They are a synthesis of ideas drawn from many sources. The intent was to design a coordinated set of forms that could be used for the selection of all types of materials. Insofar as is possible, the same, or similar, check items have been used for all materials, regardless of format. The purpose for this was consistency and simplicity of use. These forms are designed for use by librarians, but they would also be particularly suitable for use by teachers who may not have extensive experience in the selection process.

It is expected that, in the future, the ideas in these forms will be used to design other forms, "new and improved," or intended to meet specific needs.

Vandelia VanMeter is Assistant Professor, School of Library Service, University of Southern Mississippi, Hattiesburg.

BOOK SELECTION GUIDE

Title ______ Author ______ Grade Level ______

Publisher ______ Pub. Date ______ Price ______ Reference ______ Nonfiction ______ Fiction ______

Key: R — Recommended   A — Acceptable   M — Marginal   NR — Not Recommended

Content Is Appropriate For Intended Audience

	R	A	M	NR		R	A	M	NR
Accuracy/Currency					Style/Literary Quality				
Reading Level					Organization				
Reader Appeal					Scope				

Comments: ______

Physical Features Are Appropriate For Intended Audience

	R	A	M	NR		R	A	M	NR
Print					Size				
Margins					Binding				
Overall Appearance					Paper				

Comments: ______

Special Features Are Appropriate For Intended Audience

	R	A	M	NR		R	A	M	NR
Illustrations					Table of Contents				
Maps, Diagrams					Index				
Glossary					Other (specify)				
Bibliography									

Comments: ______

Potential Use

Specific Curriculum Tie-in ______

Personal Development/Hobbies, etc. ______

Professional Development ______

Recommendation: ______

Evaluated by: ______ Date ______

THE BOOK REPORT © Linworth Publishing

MAGAZINE SELECTION GUIDE

Title ______________________________ Type ______________________________
(Information, entertainment, both)

Publisher/Vendor ____________ Frequency ________ Price ________ Grade Level ________

Key: R — Recommended A — Acceptable M — Marginal NR — Not Recommended

Content Is Appropriate For Intended Audience

	R	A	M	NR		R	A	M	NR
Accuracy/Currency	___	___	___	___	Readability Level	___	___	___	___
Instructional Objectives	___	___	___	___	Organization	___	___	___	___
Appeals to Readers	___	___	___	___	Scope	___	___	___	___
Involves Readers	___	___	___	___	Imaginative/Creative	___	___	___	___
Style/Literary Quality	___	___	___	___	Text Nearly Error Free	___	___	___	___
Pictures/Text Complementary	___	___	___	___	Articles Are By Authors Who Write For This Audience	___	___	___	___

Comments: ____

____

Physical Features Are Appropriate For Intended Audience

	R	A	M	NR		R	A	M	NR
Use of Color Appropriate/Attractive	___	___	___	___	Paper/Cover Durable	___	___	___	___
Type Size Appropriate	___	___	___	___	Ink Does Not Rub Off	___	___	___	___

Comments: ____

____

Special Features Are Appropriate For Intended Audience

	R	A	M	NR		R	A	M	NR
Advertising Inoffensive	___	___	___	___	Cover Is Attractive	___	___	___	___
Advertising Suitable for Readers	___	___	___	___	Size Is Appropriate	___	___	___	___

Comments: ____

____

Potential Use

Specific Curriculum Tie-in ______________________________

Personal Development ______________________________

Professional Development ______________________________

Recommendation: ______________________________

Evaluated by: ______________________________ Date ____________

THE BOOK REPORT © Linworth Publishing

AUDIOVISUAL SELECTION GUIDE

Title ______________________ Type of Media ______________________
(sound, filmstrip, video, etc.)

Publisher/Vendor __________ Date ______ Color/BW ______ Time ______ Grade Level ______

Equipment Needed ______________________________ Price ______

Suitable For Use By: Individuals __________ Small Groups __________ Large Groups __________

Key: R — Recommended A — Acceptable M — Marginal NR — Not Recommended

Content Is Appropriate For Intended Audience

	R	A	M	NR		R	A	M	NR
Accuracy					Prerequisite Skills				
Currency					Organization				
Vocabulary Level					Scope				
Appeals to Students					Pacing				
Involves Students					Imaginative/Creative				

Comments: ______________________________

Physical Features Are Appropriate For Intended Audience

	R	A	M	NR		R	A	M	NR
Clear Colors					Attractive Pictures				
Pleasing Sound					Sound & Image Synchronized				
Readable Print					Durable Packaging				

Comments: ______________________________

Special Features Are Appropriate For Intended Audience

	R	A	M	NR		R	A	M	NR
Support Materials (students)					Content Appropriate to Format				
Support Materials (teachers)					Warranty or Replacement				
Flexible									

Comments: ______________________________

Potential Use

Specific Curriculum Tie-in ______________________________

Personal Development ______________________________

Professional Development ______________________________

Recommendation: ______________________________

Evaluated by: ______________________________ Date ______

THE BOOK REPORT © Linworth Publishing

COMPUTER COURSEWARE SELECTION GUIDE

Title ____________________ Hardware ____________________
(model and memory)

Publisher/Vendor __________ Date __________ Grade Level __________ Price __________

Purpose of Program ____________________

Type of Computer Application (check one or more)

- ____ Simulation
- ____ Tutorial
- ____ Problem Solving
- ____ Remediation
- ____ Game
- ____ Drill/Practice
- ____ Enrichment
- ____ Other (specify)

Key: R — Recommended A — Acceptable M — Marginal NR — Not Recommended

Content Is Appropriate For Intended Audience

	R	A	M	NR		R	A	M	NR
Accuracy/Currency					Prerequisite Skills				
Instructional Objectives					Organization/Scope				
Appeals to Students					Pacing May Be Controlled				
Involves Students					Imaginative/Creative				
Branches Appropriately					Feedback is Effective				

Comments: ____________________

Physical Features Are Appropriate For Intended Audience

	R	A	M	NR		R	A	M	NR
Packaging Durable					Sound May Be Turned Off				
Graphics Suitable/Attractive					Graphics/Sound/Color Have Instructional Value				

Comments: ____________________

Special Features Are Appropriate For Intended Audience

	R	A	M	NR		R	A	M	NR
Documentation					Warranty				
Includes Management Component									

Comments: ____________________

Potential Use

Specific Curriculum Tie-in ____________________

Personal Development ____________________

Professional Development ____________________

Recommendation: ____________________

Evaluated by: ____________________ Date __________

THE BOOK REPORT © Linworth Publishing

Getting More for Your Money from Software Publishers

School districts, magazines and independent evaluation services have developed software evaluation forms, which help educators choose the software that best fits their needs. However, once you have that software, problems may arise because of its electronic nature. The author takes evaluation a step further—to services from publishers.

By Carol H. Stern

There are bargains in software that you may not be aware of. Often they are hard to see because they aren't in the form of low price tags. The real bargains are in the free services and support programs some software publishers provide. In fact, reasonably priced programs from publishers who provide such services save you more in terms of money and frustration than cheap programs from publishers who don't.

What are some of the really helpful things you can expect from reputable software publishers? Free back-ups, for one; a toll-free hot line and an efficient customer support staff, for another. Because of its nature, software does at times fail to operate.

People who have a lot of experience in evaluating and selecting software recommend that you not only compare programs but compare the services as well. Amy McComb, former district administrator of instructional communication for the Baldwin, New York, Public Schools advises librarians and educators to look for many services. Among the services she looks for are the ones described here.

Receiving a free back-up disk with the software you buy is a saver in many ways. Of course, first it is free. However, the fact that it arrives with the program saves you the time and paper shuffling that is necessary to order and pay for the back-up. A back-up program is essential. It should be stored in a separate place apart from the original program disk. If the original meets with some fate not in its best interests, such as extreme heat, the back-up will still be in working order. Disks can also "crash," or not work, if they are exposed to a magnetic field, get dirty, crushed, or are mishandled.

When a disk malfunctions, it can create a crisis if there is no back-up. Be sure the publisher you buy from has some type of back-up policy. Of course, a free back-up automatically provided by the publisher is the easiest and least expensive policy for you.

When a disk does fail to operate, you will want to replace it. Look into the replacement policy of publishers. Do they guarantee to replace defective software? Not all publishers will, so check this before your initial purchase.

Software catalogs try to describe programs so you can determine whether they will fulfill you needs. But in these days when purchases must be justified, this may not be enough. Many librarians insist that the only way to be sure a program is what they want is to see it first on a preview evaluation. Preview policies range from none at all to a liberal free preview policy.

What if you purchase a program and for some reason, such as a change in needs, you want to return it? Not all companies will accept returns. Before you buy, be aware of the return policy, if there is one. Return policies vary. Some companies accept products for exchange, others for exchange or refund. Often there is a time limit on the return. If you purchase a program in June for use in September, a 30-day return limit is not satisfactory.

If your school has a group of computers in a lab, you should look into the availability of "lab packs." These consist of one complete program with its documentation along with additional disks (usually 10) for the extra units. Lab packs are specifically designed for use by one teacher and several students. Since you don't need extra documentation and packaging, it is an economical way to order the number of disks you need...if the publisher offers such a service.

Some lab situations have a hard disk unit and need "network" versions of a program because regular programs will not load onto the system. A specially designed network disk is necessary. Not all publishers provide lab packs.

Some publishers provide a toll-free hot line to a trained support staff who can help you if you run into difficulties with their sofware. A phone call will put you in touch with a customer service representative who will try to help you solve your problem immediately. This saves money and a lot of time writing letters, sending them, and waiting for answers through the mail. Betware! Some companies have no customer service, so even your written efforts may not produce the information you need.

If you are interested in purchasing many materials, but need help and explanations, contact the local sales representatives that some companies provide. These people know the products and can help you find materials that will fit your needs in terms of subjects, content and age/grade level.

Because many educators must intertwine software specifically into their curriculums, a few publishers will write correlations of their products to the specific curriculum of a state or district. This extremely helpful service clearly shows which products will help you meet the goals of your school.

If you are in charge of computer inservice training, don't overlook some publishers' willingness to provide demonstrations and workshops with their products.

A few publishers also send newsletters to customers to help them keep up-to-date on happenings and new products. (Educational Activities publishes *Software Source* twice a year and includes news, tips, questions and answers, and convention dates.) Publishers' catalogs are another way to keep current on new products. Don't simply file the catalogs…even if you are not able to immediately purchase programs. Make a list of titles, page numbers and prices. If you can preview programs, submit a preview request.

A Checklist of Publisher's Services

Guarantee
Return for Refund
Free Backup
Replacement Policy
Complete Documentation
Review Policy
Telephone Support Services
Demonstrations and Workshops
Sales Representatives
Networking Programs
Free Catalog
Newsletter

Carol Stern is Vice President of Educational Activities, a software publisher.

Notes

Selection Policies

While it may seem elementary to have selection policies, not all school libraries have policies that have been approved by the local school board. As the result of a question concerning a magazine cover several years ago, our library adopted a materials selection policy which supports the principles established by the ALA in the "Library Bill of Rights" and the statement on "Freedom to Read," as well as the statement of the National Council of Teachers of English titled "The Students' Right to Read."

The policy provides a library philosophy, a statement of responsibility for selection, criteria for evaluating materials, and a method for dealing with challenged materials.

This policy has been incorporated into the library's *Management Manual* and is available to all members of the school and community. It provides explanation and support for our selection techniques and decisions and helps us to uphold our values concerning intellectual freedom.

—Victoria Yablonsky, Librarian, North Reading, Massachusetts, High School

Involving Teachers in Selection

My theory is: if the teachers feel they have an active role in helping to select the materials for the library, they will be more enthusiastic about using them, and a bit more responsible for encouraging their colleagues to investigate the holdings. Therefore, we have a plan unofficially established between us. They let me know which areas they would like to see enlarged; I, then, clip reviews or notices of new materials in these areas as I read journals and catalogs. I put these clippings in their mailboxes and wait for the results.

If they are not interested, they throw away the clipping. If they are interested, they indicate whether it is a high or low priority and whether or not they want to preview the set. Seldom do I have enough money to purchase all their wants immediately; therefore, I have a growing file for future orders.

My journals look dilapidated, but I feel I have made good use of them, and I have established a working bond between the classroom and the materials center. — *Nan Daubenspeck, Rushville, Indiana, Junior High School*

Censorship "c.y.a."

"Cover your ass," or "c.y.a.," is an old army saying. It means defensive organizational behavior. It also catches reader attention, but common sense says publishers may censor such slang. If you want your piece in print, play the game. If you don't want to lose your library job over censorship, "c.y.a."

Job survival is your primary responsibility, not ivory-tower idealism about intellectual freedom. When I was a library management intern, my mentor advised, "Never try to set policy!" You lack clout. Don't crusade. Be political. Support your boss' censorship decisions. Inform him about legal and professional issues; don't forget who hires and fires.

One way to have the boss on your side in a censorship crunch is to alert him to potential booby traps. Last year, for example, our library got some YA books. In them were jobber slips warning about possible censor attacks. I showed my boss the slips. He advised: put out the books and keep mum about the slips.

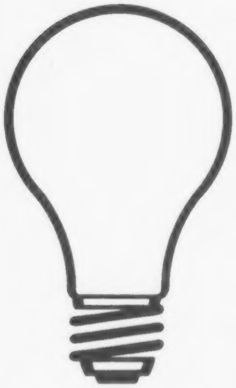
I also opened a file for the slips; to it, I added written notes by my staff about doubtful book parts. In addition, I chaired the writing of district materials selection and citizen complaint policies; I organized a censorship workshop with a college teacher for our professional development day. So far, no challenge has arisen. If the day comes, we should be ready. Moreover, my boss knows I want to work with, not against, him. Such rapport will be vital if censors apply pressure.

If you can, get to know latent censors in your area. For instance, I have shared AV brochures about scientific creationism with a local fundamentalist school. Such contacts can forestall faultfinding.

Remember, too, where you are. Respect local standards. Consider the case of women's lib. In library school, it may be gospel. In rural towns like the one where I live, it isn't. If I push such views through my library, I lead with my chin. Sooner or later, those who lead with their chins get hit on them!

Politicians say you can't be effective if not elected. Librarians too are useless without jobs. We must survive the censors who might threaten our careers. We need a pragmatic view of how much power in fact we wield. To enlist allies, we must practice internal and external PR. In short, we need to act on the old adage about an ounce of prevention being worth a pound of cure, another way of saying "c.y.a."

—Paul Rux, District Librarian, Warren, Illinois, Community Schools



Book Selection

I keep these consideration forms handy to fill out as I read reviews. They can easily be filed and re-filed according to classification, reading level, or supplier. The suppliers and recommendation sources listed are those I use most frequently. Space is allowed in the Dewey classification and fiction areas for added comment. For instance I could write "sea" under "Adventure" and have a good idea about the book. I like having the recommendation source and date so I can look at the review again before making the final purchase if necessary. — *Vandelia VanMeter, Ellsworth, Kansas, High School*

Consideration Form

Author ______________________________

Title ________________________________

Publisher ______________ Date ________

Dewey Class: _________________________

Fiction: Adventure Espionage Fantasy
Mystery Romance Sci/Fi
Western Youth ________

Review:

Booklist (Date) ______________________

SLJ (Date) __________________________

Other _______________________________

Approved For Purchase _______________

Baker & Taylor $______________________

Econoclad #____________ $____________

Permabound #___________ $____________

Reading/Interest Level _______________

Comment: ____________________________

____

____

____

BOOK REPORT Reviews on File

I photocopy the **BOOK REPORT** reviews of books in our library, paste the copies on 3x5-cards, and place the cards in the books. I paste another copy of the review on a 4x6-card (color-coded according to the type of book) and place it in a file box labeled "Good Books." I also ask students to write their recommendations on books and then I clip their recommendations to the **BOOK REPORT** review card.—*Jane Lemon, Manchester Middle School, Akron, Ohio*

Information on Your Doorstep

Great research information on your doorstep every morning? One of our staff members suggested that we keep the opinion page of the newspaper *U.S.A. Today* on file for student research on current topics. Because students do frequent reports and debates that require pro and con arguments, the library of staff consistently searches for materials to satisfy this need. The collection includes the Opposing Viewpoints Series of books (Greenhaven Press) and other sources, but we needed more, especially the brief, pithy article. We could not store newspapers, but we could find room for the debate page. However, making these pages readily available to students was another problem until our computer expert suggested an index of topics. The index is entered into the computer where it can be revised and updated.

U.S.A. Today Opinion Page	Date of Issue
A	
Abortion	Oct. 10, 1985
AIDS—Conquering...	Feb. 13, 1984
Auto Safety	May 16, 1984
B	
Baby Fae	Oct. 31, 1984
Black Families	May 7, 1984
Book Banners	Nov. 16, 1984
C	
Child Witnesses	Jan. 25, 1985

Copies of the index are placed in the reference section with the *Readers' Guide* and list of periodical holdings. The opinion pages are kept in pamphlet boxes and checked out to students as vertical file materials.—*Carmen L. Guilbeau, Archbishop Rummel High School, Metairie, Louisiana*

Your Public Library As Selection Tool

The social studies department recently asked us to order a list of books on Latin America, reminding me again how difficult it is to determine from a list what best fits an individual need. To help teachers make these decisions, I frequently do a bibliographic search of recent publications. Then I request copies of the books through the public library. After a preliminary selection, I send the collection to the teachers for their evaluation. This way, they can make wise purchases and avoid books that will collect dust. — *Betty Geiger, Franklin, Ohio, City Schools*

Section Five

Circulation

Introduction

Circulation

Whether your circulation system is automated or hand-stamped, basic decisions must be made about access to materials. Periodically you should reconsider all your established procedures to determine if they serve the needs of the borrowers and facilitate the return of materials. For example:

- Is the circulation period too long or too short for books, magazines and encyclopedias?
- What kinds of books are placed in reference?
- Why are some items never circulated? Is this a valid policy at this time?
- Can you establish temporary noncirculating collections for class units?
- Do you have special collections to meet special interests, such as career planning or college selection?
- May students check out videos and computer programs?
- When are student borrowing privileges revoked?
- What kind of circulation figures help you determine library use?
- Are overdue fines worth the time and effort to collect?
- How do you assess penalties for lost and damaged books?

For these questions and others, there are no correct answers that apply to every library. However, the questions should be asked because they raise other questions: Is there a better way? Why do we do it this way and not another? Some procedures become routine just because they've always been followed. For example, circulation periods are usually two weeks in length. However, if books are needed for a unit that lasts three weeks, it might be easier to give students the extra week and reduce the amount of time you would spend in sending out overdue notices. Some librarians set one day of the week for all book returns. Students can easily remember that books are due on Wednesdays.

In some libraries, the reference collection is the repository for expensive books. In others, the expensive books can be found in the regular collection, even though they're available only for overnight circulation. Books that prepare students for the ACT or SAT exams are often in the reference section as overnight check-outs even though anyone who could read them overnight doesn't need them.

In some cases, rules tend to encourage infractions. In our library, we offer to photocopy pages that students need from expensive reference works. For example, the student doing a research project on one author doesn't need the entire volume of *Current Biography*; he just needs the pages devoted to that author. We also keep a set of encyclopedias on a cart, available to wheel to the classroom when the teacher has an assignment that requires encyclopedia use. This may prevent back-ups in the library or delays in completing an assignment.

In this section, you'll find discussions of ways to streamline the circulation of equipment, the use of electronic security systems, and installation of automated circulation systems, plus hints for circulation desk procedures.

Perhaps the most important part of a successful circulation system is not whether it's computerized or not, but whether the staff is committed to helping students find the books they need when they need them.

Anitra Gordon

Automated Circulation Systems

By Anitra Gordon

Once installed, a computerized circulation system will shorten the time required to accomplish many routine tasks. For example, it has been estimated that 50 books can be checked in at the circulation desk in five minutes using a computerized system. An overdue list that would take four hours to compose manually can be obtained in 15 minutes. The computer proves its worth again and again in circulation management. However, these savings come at a high cost initially. For example to install an automated system you might incur these initial costs:

Computer with a hard drive--$1,500
Printer--$350
Cost of converting the shelf list cards to machine readable format (6,000 items at 39 cents per item)--$2,340
Circulation software program--$1,000
Cards for 1,000 users--$75
Floppy disks for use as back up--$150
Computer paper and special forms--$10
Bar wand and holder--$525
Library cards for 1,000 users--$350

In addition to these costs, you will probably decide that you need barcode labels to enter new items such as current magazines, a portable barcode reader so you can inventory without wheeling the computer through the stacks, and so forth. You can expect to encounter minor miscellaneous costs as you customize the system.

Here are some guidelines to follow if you have decided to automate the catalog:

•Weed the collection so you won't waste time and money entering and barcoding unused books and other items.

•Contact several companies for information about their programs.

•Visit libraries that have already installed an automated system.

•Budget for the major and miscellaneous costs of automating. Consider spreading the costs over two years. For example, computerize the shelf list during the first year and install the system the following year.

•Inventory carefully. Make sure you have the right number of copies and the correct editions on the shelf-list cards.

•Decide where to put your computer before it arrives. Make sure the location isn't affected by an electronic security system. Ask the maintenance staff about the adequacy of the wiring.

•Decide how the shelf-list cards will be entered into the computer program. Will you use a commercial supplier to convert the list or will you type the list yourself? Even if you send the cards to a supplier, you may choose to take care of the preparation of some records such as those for paperbacks, magazines and vertical files.

•Decide how to enter the records for audiovisual items.

•Decide how to enter student records. The options range from typing the information to loading the information from another computerized system of student records.

•Determine where the barcode label will be affixed to books and other materials.

•Set up a schedule for affixing barcode labels.

•Plan training sessions for clerks and aides.

Choosing Software

Ideally, the librarian should study the offerings of a number of circulation programs before making a decision. Even if your choice is limited by factors beyond your control, it's a good idea to read the sales literature from several companies. Their claims may raise questions you should discuss with the chosen company. At the very least, you should have the answers to these questions:

•What are the costs of the package, including the cost of upgrades, supplies and service.

•How much will it cost to convert your records? You may want to consider having a firm other than your vendor do the conversion if the costs are significantly less.

•For what period of time is service free? Will the vendor replace a faulty program? At what cost?

•How long has the vendor been in business? Has the vendor frequently upgraded the program, added new features, and kept up with developments in the field?

•Does the company have a program for making catalog cards? How easily and at what cost can you add that program?

•Are knowledgeable sales representatives available in your area? Will they offer support after the program is installed?

•Does the company offer training? How about other support services, such as newsletters and workshops?

•Is the program being used in school libraries near your location?

Anitra Gordon is the Librarian at Lincoln High School in Ypsilanti, Michigan.

Preparing for Automation

By Suan Bates Johnson

In this the information age, technology is chugging down the tracks headed straight for our libraries. School librarians may feel a bit like Nell, that heroine of many a melodrama, tied to the tracks awaiting her fate. Once the decision to automate has been made, the train has been set in motion. Now the librarian and his/her staff must begin the real work: the process of preparation for automation. Most librarians view this process with trepidation. There is "so much to do, so little time." With the train bearing down and automation soon to arrive, these feelings are justified. The only course of action for Nell and her librarian counterparts is to plan carefully for the train's arrival.

As soon as automation is even being remotely considered, librarians need to draft a long-range plan to facilitate the process. Even if the actuality appears to be very far in the future, planning and formulating a timetable must begin so that goals and objectives can be determined. Such long-range plans will allow the school district to prepare for both the work and the expense involved. In the meantime, the library staff can also begin preliminary preparations by weeding the collection and by cleaning the shelf list. Both of these tasks are routine and clerical in nature and can be done by the library's support staff or even volunteers under the direction of the professional librarian. Because each of these tasks is labor intensive, it would be wise to start even before decisions concerning automation are final.

Of the two tasks, weeding the collection is the most difficult for librarians. Although weeding should be a natural part of collection development, many librarians are reluctant to discard. This reluctance may seem insurmountable because a love of books is inherent in all library people. However, automation will force those who hesitate to weed into making a commitment to do it.

Weeding is important because automation demands retrospective conversion, or converting the collection's records into a MARC (machine readable cataloging) database. As with most processes in the conversion to automation, this is expensive and time consuming. The most popular method of conversion is to use a commercial database such as OCLC (On-Line Catalog Library Center) or a CD-ROM database such as *Laserquest*. Since this requires the use of staff time to determine if the records needed are already in this database, labor expense is a consideration with this method. However, an advantage is that the MARC records will be tailored to that specific library's criteria, since any information pertinent to that library can be added as the staff finds the records.

Another approach to converting records is to use a vendor who would perform commercial on-line cataloging and create a database of the library's records. This approach is also expensive. As Boss and Espo note in their article "Standards, Database Design and Retrospective Conversion" in the October 1987 issue of *Library Journal*, the cost to the library could be anywhere from $.50 to $3.50 per record, depending upon a number of factors. Older materials, such as those copyrighted prior to the mid-1960's, may not be included in the larger databases. Therefore the "hit rate," or the incidence of finding a particular record, would be very low. The vendor or individual library would be forced to create the record for the database, again adding time and expense. Since every record will cost on a per item basis, the library staff must weed to make sure that each and every item is necessary and important in the collection.

The task of weeding is a professional one. While it may be possible to design a list of parameters to make a first selection of possible discards, the final decision must be made by the professional librarian. The librarian is the one who is most familiar with the curriculum needs and the collection development plan. Because of this, delegating this job to anyone else is difficult. In THE BOOK REPORT(May/June 1987) Krabbe notes that the CREW (Continuous Review, Evaluation and Weeding) method described in the ALA publication *Evaluating and Weeding Collections in Small and Medium-sized Public Libraries* is the best. The process takes into account the Dewey classification, copyright, usage and other factors. Bibliographies such as the Wilson series of catalogs (Children's Catalog, Junior High School Catalog, and the Senior High School Catalog) can also be consulted.

What is being used, what is in demand and what else is on the shelves should all be considered. Availability of materials through interlibrary loan is also a factor. The important thing to remember is: unless weeding is done ruthlessly, items that are unneeded and unused will be entered into the database at considerable cost.

The second phase in preparing for automation includes cleaning the shelf list. This task is one that can also be accomplished well in advance of automation and is mandatory before retrospective conversion. It entails making an exact record of each and every item in the collection using the AACR2 (*Anglo American Cataloging Rules*, second edition). AACR2 follows the ISBD (International Standard Bibliographic Data) format needed for MARC records. Cleaning the shelf list ensures that these standards are adhered to closely, thus making the conversion of the shelf list exact and the record uniform. Records will then be compatible with other systems, which is important for the future since many school libraries can and will be networking collections and sharing resources.

According to Murphy in the article"The Time is Right to Automate" in *School Library Journal*, November 1988, school library cataloging often seems to be simplified or incomplete. The need to conform to cataloging standards becomes imperative when a library is automated. Thus, cleaning the shelf list is a time consuming but important endeavor in many school libraries.

AACR2 dictates the selection and presentation of information in a catalog entry and prescribes the way varying factors such as personal names are to be used. A good reference describing AACR2 for school librarians who are unfamiliar with the format would be either *Concise AACR2* by Michael Gorman (ALA) or *Aker's Simple Library Cataloging* by Arthur Curley and Jane Varlejs (Scarecrow Press). The use of standard subject headings and classification codes is also important. Library of Congress Subject Headings, Sears, Dewey Decimal Classification and Library of Congress are all acceptable standard tables. Every shelf list card should be checked to determine if subject headings, classification numbers and bibliographic data conform to these standards. If not, changes must be made. Unique control numbers, such as the ISBN (International Standard Book Number) or LCCN (Library of Congress Card Number) must be noted wherever possible for each item. These numbers are usually found in verso of the title page with the CIP (Cataloging-in-Publication) data. The numbers are especially important since whatever method of conversion is used will depend on these numbers to access the records in that database.

A thorough weeding of the collection and a careful cleaning of the shelf list are enormous tasks in libraries of all sizes. The processes overlap and could be completed at the same time during inventory. If the collection is large, it could be divided into sections, with a portion completed each year. Since a correct and up-to-date automated catalog is probably the most valuable tool a librarian can provide for students learning to access the collection, time spent in preparing for automation of the circulation system is worthwhile, as documented by Matthis and Shaw in *It's Not a Magic Wand: Processes for Preparing for Automation* (Anchorage, Alaska, School District, 1988). Even if automation never becomes a reality in the library, the collection will be well groomed and up-to-date and the shelf list will be uniform according to acceptable standards. And, in the event that the automation train does arrive, Nell won't feel as if she's tied to the tracks.

Susan Bates Johnston is the librarian at Central High School, Aberdeen, South Dakota. She is also a graduate student in information media at St. Cloud State University, St. Cloud, Minnesota.

Security Systems

By Anitra Gordon

Surveys show that electronic security systems cut book losses by 80% and pay for themselves in two to four years. These systems not only deter outright theft but they also prevent casual borrowing that results in books lying around in classrooms or lockers until the end of the year. These books are not officially lost to the collection, but they are unavailable to students until someone retrieves them. The electronic systems also foil adult users of the library who feel they can bypass the circulation desk to "borrow" a book or magazine for an hour or so.

Two types of detection are used in the most commonly installed systems--radio waves and magnetic fields.

Checkpoint Systems (550 Grove Road, Thorofare, NJ 08086) uses radio waves. A sticker is affixed to the book and is desensitized by placing a date due tag or card over the sticker. The deactivating tag is removed when the material is returned. The deactivating tag is not required if materials are checked out without passing through the gates.

The 3M system (3M Center Bldg., 225-4N-14, St. Paul, MN 55144-1000) uses magnetic strips that are inserted between pages or in the spine of the book. Audiovisuals sensitive to magnetic fields, such as videos and computer disks, require different strips and machines to protect them. When materials are checked out, they are passed over a desensitizer. Another piece of equipment resensitizes the book when it is returned.

In both types of detection, an audible signal is sounded if the user attempts to leave the library without having the item desensitized in the check-out process.

If you are considering a security system, your best source of information may be other libraries that are using one of the products. Sales representatives will help you determine the best location for installation of the gates and will examine the library's electrical system to determine if additional wiring is needed.

Questions you might ask of both librarians and sales representatives include:

- How easy is it to beat the system?
- Will book jobbers insert the devices in your new book orders?
- Can the system protect all types of materials?
- What is the cost of the basic system? Are payment plans available?
- What is the cost of the protective tags and strips?
- Does the equipment indicate the type of problem when there is a malfunction? (This can save service calls.)
- What is the cost of service contracts?

If you have installed a system, summer is the best time to tag your collection with the security devices. All the collection should be on the shelves and not in use. If you use volunteers to help tag the collection, don't use students. Once the system is installed, be prepared for a few weeks of testing by students who want to hear the alarm or want to embarrass other students by slipping tagged items into their bookbags. The students tire of these pranks long after you do. And, each September a new group will arrive to test the system.

Anitra Gordon is the Librarian at Lincoln High School in Ypsilanti, Michigan.

Getting Their Grubby Hands on It

Questions to Consider in Circulating Software

By Lesley S. J. Farmer

Are you considering public access to the computer software collection? Since the school collection may include tutorials, teacher utilities, and general purpose programs such as word processing and databases, everyone from administrator to students is a possible user. This variety raises some issues that you should consider in making circulation policies:

User Profile

- Who are your users? Students, teachers, administrators, parents, community members?
- How will they make use of the software? As tutorials, for computer literacy, for self-improvement, or for management functions?

Collection Development

- Does your budget include funds for backup disks, replacements, and blank disks?
- Will other departments provide financial support?
- Is software available from other sources, such as other departments in the school, the administration, or colleges? Do you want to duplicate or supplement other sources?
- Does your software reflect the interests and needs of potential users? Do you want to supply these needs?
- What is your policy concerning gifts of sofware? Will you accept programs written by teachers, students or parents? Can you tell if a gift copy is "legitimate?"
- Who will review and evaluate the software in the collection?

Physical Set-Up

- Where will the software collection be located (with the computers, at the circulation desk, in a workroom)?
- How will the software be stored? In individual packets or in disk containers? In answering this question, consider the number of staff members available to circulate software and the control you want to maintain.
- How will you list the software? In the card catalog, a separate file, or bookstore fashion?
- How will you store the documentation that accompanies software? In the general collection of books or with the disks?

Training

- Is at least one library staff member knowledgeable about computers? Is he or she good at teaching others?
- Can the library spare the time of existing staff members to help users with computer-related questions? Do you have volunteers who can help? Do you have signs and other aids to promote independent learning?
- Who will you train? Library staff, students, teachers, parents?
- Will you provide tutorials on the use of the computer?

Policies

- Do you have clear ideas about computer use and control? Are they well communicated?
- What gatekeeping policies do you want to use--controlled access to the equipment, sign-ins, user identification, routine supervision?
- Will you charge a fee? How will the money be handled?
- Will you circulate the software? For what length of time?
- Is the software copy protected?
- What are the usual borrowing behaviors of students? In view of these behaviors, what security measures will you take?

Maintenance

- What provisions will be made for preventative maintenance--equipment covers, cleaning, supervision of food and drink?
- Where will you keep backup copies of the software?
- How will you observe copyright laws? Post the law, supervise, acquire only strongly protected software or public domain items? Will you model legal use behavior?
- How will you deal with software destruction? Replace copies, punish users, or tighten supervision?

Evaluation

- What will be evaluated? Software, training, budget, staffing, supervision?
- How will you evaluate? By observation, survey, suggestion box, statistical records?
- What will be done with the evaluation?

Lesley S.J. Farmer is the Librarian at San Domenico High School in San Anselmo, California. She also teaches college courses in computer applications. Her writings on the computer and on public relations campaigns have appeared in THE BOOK REPORT theme sections during the past year.

How one library introduced a security system to the school.

from Security Guard back to Librarian

By Linda Vretos
and
Pat Liebentritt

Prior to 1979, our high school "lost" approximately $8,000 worth of library materials per year, an amount equivalent to our annual budget. Neither policing, harassing, or bribery corrected the situation.

Encyclopedias and other reference books, periodicals and favorite books were hidden in a back room while the bulk of reference material was moved as near to the librarian as possible. At lunchtime and before and after school, the library staff searched for stolen materials. Classes using the library were routinely searched by the librarians. The situation was grim. Even the honest students refused to enter the library to read, study or research.

Was this situation unique? No! All the high schools in the county were facing the same dilemma. Fortunately, the administration decided to install security systems in libraries that could be secured. The system was installed at Groveton in January 1981. It has made significant positive changes in the library program, the collection, staff morale, and general student attitude.

We had some crucial decisions to make after our high school was scheduled for a system. The most important one was, which library opening would be used for access to and from the library. All other doors would be closed to student traffic. The success of a security system depends on the ability to funnel your patrons through a sensing unit, which should be monitored by someone on the library staff. We chose to move the check-out desk close to the sensing unit. This move allowed the person checking out material to have access to the alarm and to see the sensing unit and students.

Once the placement of the system was decided, the next crucial decisions involved public relations. We wrote articles about the system for a local newspaper, the school newspaper, and the PTA newsletter. A teacher workshop was scheduled. Volunteers were recruited to place sensitized strips in books, magazines and other materials.

Volunteers from the PTA applied the strips during a two-week period prior to the winter break. Although the library rarely closes to its students, some details of the system must be kept secret; therefore, the library was closed to students. With careful planning and refreshments, the volunteers were able to "strip" all books in a week. In addition to the stripping process, each book is marked on all sides in large magic marker print with the name of the library.

As soon as the system was installed, the teacher workshop was held and English classes were scheduled for a demonstration of the system. Each fall since the installation, some time is spent during the freshmen library orientation demonstrating the security system and allowing the freshmen a chance to ask questions or "try it out." Needless to say, the freshmen "experiment" until October with the sensing unit . . . and the librarians.

The installation of this system was a boon for the library program and collection. Fewer budget dollars are spent replacing lost materials each year, students have gained more respect for the library, and research classes have found more material on their subjects.

These figures reflect the lost and missing books from the 1979-80 school year to the present. The security system was operational at the beginning of the 1981-82 school year.

	Lost	*Missing*
1979-80	834	1,046
1980-81	832	696
1981-82	466	305
1982-83	149	206

The library program has taken many new directions now that security is not a prime goal during each working day. Even the climate of the library has changed for the better and the daily student attendance has climbed considerably.

While it is not a panacea for all libraries or all problems, we feel strongly that the security system has produced many positive results, especially that of allowing us to again function as librarians, rather than security guards. Our primary responsibility is to help students and we are now much better able to do so.

Linda A. Vretos is the head librarian and Pat Liebentritt, assistant librarian, at Groveton High School in Alexandria, Virginia

Audiovisual Forms

By Annette Thibodeaux

Checking out and using audiovisual materials and equipment require a little more assistance from the librarian than checking out a book. Annette Thibodeaux shares here several of the forms, handouts, and other aids that she uses to help teachers and others make the best use of audiovisual resources.

Audiovisual Equipment Hints

This list is distributed to all teachers at the beginning of the school year in a packet on library services.

16mm Projectors and Film

- If this is the first use of a film, cut the leading edge before threading it into the projector.
- Check the condition of the film: Look at the sides of the film to make sure they are smooth. Feel the sprocket holes.
- Always clean the film gate before threading a film.
- Check the take-up reel to make sure it is as large as the feed reel and that it is taking up the film.
- Check carefully to make sure the film sprocket holes engage in the projector sprockets.
- If the film breaks, do not make temporary repairs. Do not use tape or staples. Report damage to the film library. Write a note on the film can.
- Never leave a projector unattended during a showing. If the film chatters or the sound becomes distorted, stop the projector at once and try to determine the problem. Seek help.
- To take a film out of the projector at mid-point in the showing, reverse the gates. When the film becomes slack, put the projector in reverse.

Filmstrip Projectors

- Avoid touching the picture surfaces of the filmstrip.
- If the end of the filmstrip is ragged, cut with scissors straight across between sprocket holes.
- Do not force filmstrips.
- Before moving the projector, run the fan for a few minutes after the lamp is turned off and until the exhaust flow of air is cool.

Audiotape Cassettes

- If a tape comes out of the cassette, use a pen or pencil in the holes to rewind the tape.

Phonographs & Records

- Make sure the record player is on a level surface when it is in use.
- Select the proper turntable speed for the record.
- When storing the record player, be sure to lock the playing arm securely on its rest stand.
- Keep records in their dust covers.
- Never touch the grooves on the record.

Overhead Projectors & Transparencies

- The overhead projector must be quite close to the screen. For best results, the screen should be mounted at an angle so the line of projection is perpendicular to the screen.
- Use the mirror-tilt knob to raise or lower the beam of light on the screen.
- To make adjustments, move the projector forward or backward to fill the screen with light.
- Make sure the blower fan motor is running.
- Do not leave paper on the opaque stage for too long. It will burn.

General Suggestions

- In changing bulbs, never touch the glass!
- Always make sure lamps are firmly in their sockets.
- Report faulty equipment. Please send a written note to the library describing any problems or difficulties encountered with equipment.

General Policies

- For daily use of equipment, please sign for equipment no more than two weeks in advance. Do sign up at least a couple of days in advance.
- Send reliable students to pick up equipment. Equipment pick up will start at 6:55 a.m. and continue through the end of homeroom.
- Return of equipment can take place anytime during the school day.
- If you need equipment for more than one day, please store it in a safe place in your room overnight.

•

Teachers' Evaluation Form

This worksheet is used by teachers to evaluate audiovisuals.

Type of Material ____________

Title ____________

Producer ____________

Physical description (form, size, time, etc.) ____________

Annotation or Summary ____________

____

Use (Circle appropriate designation)

Grade— 6 7 8 9

Curriculum Area— language arts science math social studies etc.

Level— remedial average high

Class Use— individual group

Lesson Sequence— intro. overview in-depth

•

Equipment Card

Card files for both equipment and materials are maintained in the library.

Item ____________

Item Number ____________

Model ____________

Serial Number ____________

School Tag Number ____________

Source ____________

Cost ____________

Location ____________

Bulb ____________

Remarks ____________

AV Materials Card

Subject ____________

Title ____________

Summary ____________

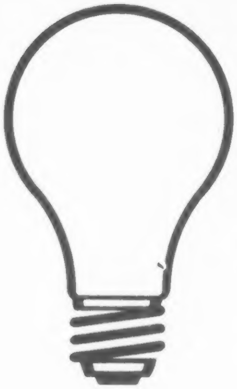
____

Grade ____________ Level ____________

Location ____________

In addition, teachers receive lists of available audiovisual equipment and information on local instructional television offerings. 🕮

Annette Thibodeaux is the librarian at the John Q. Adams Junior High School in Metairie, Louisiana.



Tracking Circulation of Popular Items

Duplicate circulation cards indicate popular materials. You can keep track of an item's circulation by numbering each duplicate card when it is typed (2nd card, 3rd card, etc.). Place the notation in the card's heading where it is clearly visible (under the accession number, after the copy number). The total number of circulations is determined by multiplying the number of duplicate cards by the number of signature lines. When you know how often an item was used, you can consider the purchase of additional copies or replacements for damaged materials. — *Connie E. Ark, Librarian/Educational Media Specialist, Spinning Hills Middle School, Dayton, Ohio*

A Card Guage

After months of counting cards each day for our circulation report, it occurred to me that I could count out 25 cards, put them in a small box and make a mark where the 25 came to. I counted 25 more and made a mark for 50 cards and so on until I had counted up to 100. Now I can get a fairly accurate count of how many books were checked out by placing the cards in the box rather than counting each card.—*Becky Baile, Conyers Middle School*

New Card Alert

A quick signal that it's time for a new circulation card is to tear the old card halfway down from the top whenever a borrower uses the last space for his signature. When the book is returned and carded, it can be immediately set aside for typing. This also saves our repair stack from toppling at least once a week.—*Georgann Klaus Jenkins, Paynter Middle School, Pittsburgh, Pennsylvania*

Checking out the Back Issues

Checking out backfile magazines has become a breeze with forms the size of bookcards. Each form is designed to hold information about the magazine's title, date of issue, volume number, and number of pages at the top. The student's last name, signature, grade, and study hall teacher are listed at the bottom. The forms serve as magazine request slips before becoming charge cards with room for the due date to be stamped at the top.—*Dana McDougald, Cedar Shoals High School, Athens, Georgia*

Reference Circulation

Our greatest book losses have consistently occurred in the reference and teen life sections, both widely used by our 1,300-student population. To safeguard the books and yet make them available, we enlarged our reference section to include some popular nonfiction and fiction books. The fiction titles can be checked out for one week. The nonfiction books are checked out on a two-three day, weekend, holiday or period basis. These check-outs may be renewed for the same time period. The idea is to keep a closer check on these books and to ensure that they are not monopolized by one student or group of students. This policy has cut our losses by more than half and has eliminated some of the frustration for students who find that a popular or needed book is checked out for two weeks.—*Millicent Cade Hoskin, Central High School, Memphis, Tennessee*

Protecting At-Risk Books

Are there some types of books that walk out of the library each year? Tolkien books? World War II books? After replacing these books a time or two, you begin to look for solutions. Putting the book on overnight reserve means that the student has to check the book out again each morning, and puts a penalty on the student who takes good care of library books. I solve this problem by placing a false book on the shelf where the popular book would normally be. The false book has the author and title plus a message to see the librarian. The student gets the book from a protected shelf in my office and can check it out for two weeks.

To insure that the books get back to me and are not reshelved, thus defeating my purpose, the book is labeled on the spine, pocket and on the card with a bright red label. Aides are instructed to bring those books to me.

Everyone seems happy with this solution. We are not losing these popular books and students can have them for the full two-week period.—*Teresa L. Barghoorn, League City (Texas) Intermediate School*

Color-Coded Years

Using a different color stamp pad for circulation each year is an aid in determining if a book should be discarded or replaced. A glance tells you how often the book has been checked out in a given year.—*Lura M. Richardson, Librarian, Barnwell, South Carolina, High School*

Preventing Magazine Losses

It seemed that we were constantly losing current issues of magazines. To protect these issues for students' future use, we adopted this procedure. The magazines are arranged alphabetically on the display shelves and labels were affixed to the shelves for each magazine. Students may use current magazines in the library only. The staff may sign out a current issue for one day. When a staff member signs out a magazine, a metal clip-on label holder is placed on the back of the magazine shelf.

Students are in the library for the entire period. Four minutes before the end of the period, we ask for the return of all magazines. Then we can make a visual check of the shelves. There should be a magazine or a label holder in each spot on the shelves. If any magazine is missing, we announce the title and ask for its return. If any magazine remains missing, the students in that period may not use the current magazines for one week. This procedure is working for us. We have almost eliminated the problem.—*Lester Bob Irwin, Howland High School, Warren, Ohio*

Magazine In-Library Circulation

Magazines do not circulate outside our library. Students fill out the form below and the librarian uses it to locate the issue or the microfiche. The form is held as a record until the magazine is returned. Homeroom numbers allow us to locate students who do not return a magazine. This form can also be used to keep circulation statistics for periodicals.

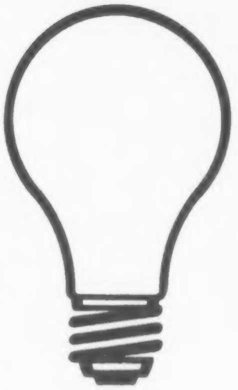
Magazine Title ____________________
Date __________________________
Name _________________________
Date __________________________
Period ______ Homeroom number ______

—*Victoria Yablonsky, North Reading, Massachusetts, High School*

Easier Magazine Circulation

We use large manila envelopes to circulate magazines since we converted to a computerized circulation system. The temporary bar code is put on a small card and taped to the envelope in a book pocket along with the due date slip. Reinforcing the envelope with tape extends its life. When the envelope wears out, the bar code can be reused.—*Judy O'Connor, Owen Valley High School, Spencer, Indiana*

A Circulation Idea



To simplify magazine circulation we have taken color-coded borrowers' cards and typed only the name of the periodical at the top of each card. The cards are kept in alphabetical order at the circulation desk. When someone checks out a magazine, we only need to pull the appropriate card and write down the date of the magazine, the name of the borrower, and the due date. This is much easier than filling out individual magazine slips or replacing sign-out cards in magazines.

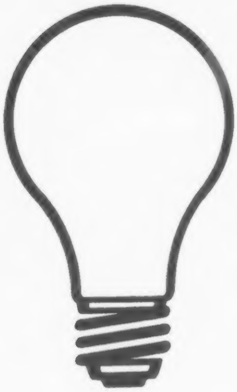
The same procedure works for the vertical file. We type subject headings on color-coded borrowers' cards, and, when items are checked out, we only need to pull the pretyped subject heading card and enter the number of items being checked out, the borrower's name, and the due date. These uniform procedures simplify work routines, and the cards can be used many times.—*Martha Holverstott, King's Junior/Senior High School, Seattle, Washington*

Magazine Request Slips

To help students with their bibliographies for magazine research, I've added two lines to our magazine request slips. Now students must write the title of the magazine article and the author's name in addition to the magazine title, volume, date, and page numbers. Students have found this form much easier to work with. They now have all bibliographic information on one form, which they can number or alphabetize and keep for further reference. Their teachers like the idea of having all the information together on one form.—*Linda B. Nelson, Media Specialist, North Carroll High School, Hampstead, Maryland*

Checking for Magazine Vandalism

To stop theft and vandalism of current magazines, we keep them on a rack behind the charging desk. Students must sign a card listing the date, their name, and the class period during which they read the magazine. We call all the magazines back about five minutes before the class period is over, and the library aide checks the magazines for vandalism.—*Betty Hardes, Smethport (Pennsylvania) Area Junior-Senior High School*



Your Shoe for a Magazine

It seemed to be impossible to keep *Seventeen, Rolling Stone* and *People* magazines in the library so I moved them to the check-out counter. Students who wanted one of these popular magazines had to leave one of their shoes at the counter. Now the magazines are always returned and the students seem to enjoy the exchange.—*Janet Muller, Notre Dame Academy, Middleburg, Virginia*

Discouraging Article Theft

To discourage students from tearing pages from magazines, we require each student to write the page numbers of needed articles when he fills out the periodical request form. Students are given only one of their requested magazines at a time. When they finish with the magazine, they return it opened to the page written on the request slip. Student aides can quickly check to see if the pages are still intact. So far, this procedure has encouraged photocopying and discouraged vandalism. An added bonus is everyone is learning to use *Readers' Guide* to find page numbers.—*Barbara Benkert, McNicholas High School, Cincinnati, Ohio*

Your ID Card for a Newspaper

The library subscribes to two morning newspapers, two issues of each. Put out every day on rods, the four newspapers would be either missing or in unusable condition by noon. With the assistance of the dean of men, we devised this procedure for keeping the papers intact: The papers are not put on rods and are kept at the circulation desk. To borrow a paper, the student must deposit his ID card with us. When he returns the paper, in good condition, he gets his ID card back.

At first, there was some difficulty in implementing this procedure. Of course, we received the usual complaints— "But I don't have my card." I never got one." To all these, we answered, "See the Dean." Since the first year, things have been much smoother and the newspapers stay in usable condition. — *Brother Leo Quirion, Notre Dame High School, Niles, Illinois*

One Good Deed . . .

To decrease pilfering of career pamphlets and the cards from our Occu-files, I make free copies for the students if they will return the copies when they are finished with them. The returned copies are placed in our files where they can be recirculated. — *Mildred Warren, Librarian, Milton-Union High School, West Milton, Ohio*

Unearthing Lost Periodicals

Many of my high school student library patrons would rather pay for a lost back issue of a magazine than go to the trouble of hunting for it. I tell any student who has lost a magazine that I do not like to write letters to the publishers asking for replacements any better than he does, and I didn't lose the magazine!

Therefore, the student must

(1.) find the address of the magazine from a current issue,
(2.) write a good business letter asking for the lost issue,
(3.) enclose the price of the issue,
(4.) address and stamp the envelope,
(5.) bring the letter and envelope to me for corrections of spelling and form, (I tell them I don't want the publisher to think our students are ignorant!)
(6.) rewrite the corrected letter if necessary
(7.) bring the letter to me to seal and mail.

I used to have the student mail the letter until I failed to receive seven magazines that one student had written for!

Many times this procedure gives the student an incentive to make a thorough search, often unearthing the lost periodical. If not, writing the letter gives him some practical experience in writing a business letter and a more careful attitude toward any magazines he checks out in the future.

—*June B. Rice, Librarian, Paintsville, Kentucky, High School-Middle School*

A Portable Vertical File

Our vertical files were heavily used, and we could not keep up with either checking out materials or replacing them properly. I purchased three, lightweight portable files. Now, when a teacher assigns homework on a topic, we fill the portable file, leaving the master vertical file neat. We also prepare portable files for teachers to take to their classrooms.—*Alice Withrow, Robinson Secondary School*

An Easy Way to Check Out SIRS Articles

Our SIRS collection grows so much each year, and I wanted a quick and easy way of circulating individual articles. For each volume, I typed the name of its subject and the volume number on the top of a piece of paper. I then divided each sheet into three columns for article number, student name, and date due. Now the student librarian writes the article number on the appropriate page, has the patron's name signed onto the sheet, and stamps the due date next to it. The article is put in a folder that is stamped with the due date. When the folder is returned, all we have to do is cross the data off the sheet and return the article to the SIRS volumes.—*Harolyn Legg, Liberty-Benton High School, Findlay, Ohio*

More SIRS Security Tips

SIRS volumes are a wonderful resource, but there is a problem: the individual reprints of magazine and newspaper articles can easily be stolen from the looseleaf binder. Even if the whole binder is checked out, there is usually not enough time to count the 100 or so reprints when the binder is returned.

Here's the system we developed: we take the articles out of the binders, number each one in the top right-hand corner and place them in a filing cabinet, divided by topic and volume number.

The index and table of contents are left in the binders which are placed on the shelves for students to use in locating information. When students want reprints from the SIRS volumes, they check them out at the circulation desk. The articles are given to the students in a manila envelope and they may be checked out overnight. — *Betsy Hobgood, Librarian, Smithfield-Selma Senior High School, Smithfield, North Carolina*

Nonstretching Envelopes

We circulate periodicals and vertical file materials in clasped envelopes of four sizes. The largest size holds the *New York Times Magazine* section; the smallest holds several audiocassettes. We rubber stamp the name of the library on each envelope. Each enveloped is numbered. On an index card clipped to the envelope we write the student's name, home room, and due date when an envelope is taken out. The card and the envelope have the same number. The cards are filed by the due date and numerically. Students must return the materials in the envelope.—*Judi Noselson, Fieldston School, Bronx, New York*

Opening up the Closed Stacks

For security reasons and to equalize the distribution of materials needed for heavily researched topics, we maintain a closed stack area of books. But because our media center uses a ROM catalog to access the collection, we are unable to designate which of our books are housed in closed stacks. Students searching for a book on the regular shelf is made aware of materials that otherwise might be overlooked because we place plastic markers (available from library supply companies) where a book would be normally shelved in the regular collection. Each marker carries two labels: One states "This book is kept in closed stacks. Ask for it at the circulation desk." The other label provides the title and call number.—*Barbara Kellams, Parkway West High School, Ballwin, Missouri*

Envelopes That Stretch

Bulging vertical files were a circulation problem. Manila envelopes disintegrated in two circulations; plastic library bags broke and the articles came back a wrinkled mess. Finally, we found an excellent packaging material in the envelopes used by foreign language magazine publishers. The paper looked as though it had threads woven in, and it stretched. After much searching, we found the envelopes were made of a material called Tuf 'n Lite Tyvek. They are available from Chiswick Trading, 33 Union Avenue, Sudbury, Massachusetts 01776-0907. We stamp the words "vertical file" and the library name on each envelope.—*Edna M. Boardman, Magic City Campus High School, Minot, North Dakota*

Overnight Checkouts

In our library, we allow students to check out magazines and reference books for overnight use. Since these items are not carded, we have a system based on 5x8 index cards filed by student name at the circulation desk. Students write the magazine title and issue date, or the reference book title and call number, and the check-out date. When they return the items, they just cross off the titles on their cards. This is quick and easy, and great for circulation counts too!—***Susan N. Bridson, Hayden High School East, Topeka Kansas.***

New Books Reserve System

One of the most exciting things about a media center is the arrival of new books. One of the most frustrating things is never getting to see any of the new books, let alone check one out!

To counteract this problem, I devised a reserve system for circulating new books. All new books are displayed for six days on a shelf located directly across from the circulation desk so we can answer questions about the books and the reserve system, and keep an eye on the new books. Instead of a checkout card in the pocket, each book has a long blue reserve card with "NEW BOOK" printed in large letters across the top. Underneath is the name of the book and the date it will begin to circulate. Students who are interested in the book sign their name and homeroom. When it is their turn to have the book, I send a notice to their homeroom, instructing them to pick up the book within three days.

When the books start circulating, the new cards are marked with a metal clip (the plastic ones tend to fall off) and filed with the regular check-out cards. When assistants card a new book, they put it on my desk. Every day during homeroom reading, I read the notices for any new books that have been returned. Normally, I go down the list of names on the blue reserve card, but some exceptions are made. I don't route a new book to students who have overdue books (a convenient lever for getting some of them back!) or who already have other new books checked out. And, I save those students who tend to forget to pick up new books or who are notorious for having overdue books until the end of the list.

Since we don't allow renewals on new books, the books circulate much more quickly and fairly among the students. Because they are pleased about getting to read a new book, they respect these rules and will surrender a new book even if they aren't finished. When that happens, I usually put their names at the bottom of the list so they can finish it after it's made the rounds.

This system takes some additional time, but the excitement and enthusiasm for reading it generates all year long make it worthwhile. A spin-off benefit is that the homeroom teachers get acquainted with our new books and what their students are reading while they are passing out the notices for the new books.

As soon as the students see me coming out of my office with a load of new books, they're on their way to the new book shelf with pencil in hand. Not only do they get to examine them, but they also get a guarantee that they'll have a chance to read them! — *Linda R. Groen, Media Specialist, Miller Junior High School, Marshalltown, Iowa*

Borrowing Contract

The library has become the source for borrowing pens, pencils, tape dispenser, hole punchers, etc. Now we have everyone sign the form below. (After reading it, they laugh and most of our supplies are returned.) —*Jo Winzenread, Alameda (California) High School*

Media Center - Borrowing Contract

I, ——————, am borrowing for temporary use a(n) —————— and promise to return it (time & date) —————— or a terrible curse will cause my hair to turn green, my muscles to atrophy, and my brain cells to turn to mush.

(Signature)____________________

(Witness) ____________________

Reserve Cards

Teachers often ask us to put the same books on reserve for their research classes year after year. We make out a long reserve card for each book, with the author, title, and call number at the top, and put it inside the pocket. The real beauty of this system comes when we are getting the books together the next year. Because we have kept the reserve cards together, we can easily find and pull the books used by each class the year before.—*Betsy Hobgood, Smithfield-Selma Senior High School, Smithfield, North Carolina*

Section Six

Processing

Introduction

Processing

One of the students in a college course on classifying and cataloging that I teach later became a student teacher in our district. There she was astonished by the short cuts we took as we processed books. "But we didn't do it this way in class," she protested.

"Then I was teaching cataloging," I explained. "Now, I'm running a library." This doesn't mean that we throw all rules to the wind. It does mean that we customize the processes so that books and other materials are easily accessible to our users.

Fortunately, the standard cataloging and classifying tools allow for customizing. Even though computer technology promises to link individual library collections with collections in other buildings in a district or in other districts within regions, states and even nationwide, there is room to tailor the cataloging to your curriculum and yet follow standard procedures.

However, there are some basic rules to remember:

•Check and double check entries into your records whether you are using a computer card program, commercially produced card sets, or an automatic circulation program. A misspelled author name, omission of words in titles, incorrect lables on a book's spine, incorrect digits in the ISBN or Library of Congress numbers can cause items to be lost to users--and to inventory. It is always worthwhile to check the Cataloging in Publication (CIP) information from a book with the information in the actual book itself. (Since this information is compiled before the book is published, changes can occur.)

•Use only those cards that serve a real purpose in your work. For instance the publisher's catalog kits may include cards for editors or illustrators as well as author cards. If your users don't seek information by these headings, don't use the cards. You may make better use of these cards by making them serve as new book announcements. Put them in the teachers' mailboxes to alert them to books that pertain to their subjects. Toss cards that are unnecessary to your processing.

•Subject headings are the student's key to finding materials. Choose them carefully and revise them if you receive cards or files from other sources. For example in an elementary school, the subject heading ANATOMY may be less useful than HUMAN BODY. Research topics that are assigned again and again should be reflected in the headings.

•You can write in subject headings to the list of headings that you use--Dewey, Sears, Library of Congress, Olderr's. In other words, you can customize these lists.

•Uniformity will allow you to delegate much of the processing and cataloging work to others. You may find that you can prepare the shelf list card for a book and others can complete the preparation of the other records. You will need to check the work. A checklist, such as the one below, may help you delegate card and record production.

•The shelf list card should contain information that will be helpful to you in managing the library. You may want to record purchase date and order number, price, source of purchase, review journals consulted, and so forth. The source of funds used for the purchase can also be noted.

•Instruct carefully all those who work with cataloging. The more they understand about your procedures, the more helpful they will be.

Processing Checklist

A well-organized center for processing new materials will facilitate your work. Manuals and sample work sheets should be provided for workers. You should provide a sample of a complete set of cards.

A sample checklist for processing new materials, both book and nonprint, might look like this:

Librarian--

☐ Assign Dewey numbers and subjects and indicate additional entry cards needed.
☐ Check purchased card sets to see if the subjects are those used in your library. If not, edit subject headings. Check for misspellings on cards and mistakes in spine labels.
☐ Check any typed materials for accuracy.
☐ Check the filing order of cards if someone other than you has filed cards in the catalog.

Clerk--

☐ Type sets of cards or enter into computer software.
☐ Prepare labels for item being processed and attach.
☐ Color code items and cards if such a system is used.
☐ Prepare a bibliography, highlighting items of interest to specific teachers.
☐ Separate shelf list cards from card sets.
☐ Count shelf list cards for books and nonprint items and add to inventory count.
☐ Check the work of student aides or volunteers before the work is reviewed by the librarian.

Student Aide or Volunteer--

- ☐ Stamp books with school library identification: three sides, title page, inside front cover, inside back cover. Stamp all nonprint materials in appropriate places.
- ☐ Glue in pockets and date-due slips.
- ☐ File cards above the rod in card catalog.

Paperback Processing

Due to their relatively short circulation lives, paperbacks are often not processed and shelved in the same manner as hardcovers. Again, accessibility is the aim of the process. Paperbacks can be shelved in a separate section or on revolving racks. Most middle school and high school collections can easily be classified as science fiction, classics, biography, mystery, sports, and humor. Colored tape or colored labels can be used to code the spines of the books in the different categories.

Paperbacks are stamped with the library identification, and book cards and pockets are prepared.

Vertical File Processing

Access to vertical file materials is improved when they are processed in a structured manner. Use Sears or Readers' Guide for subject headings, which are entered in a database for ease in updating. A printout of the subject headings is kept in a notebook for students' reference when they are searching the vertical files. In addition, a card is prepared for each subject heading and placed in the card catalog. For easy identification, colored cards can be used for all vertical file subjects.

We place vertical file materials in hanging files. When a pamphlet or other matter is checked out, it is placed in an envelope to which we've attached a numbered card and pocket. Students note the subject of the material and the number of items on the card.

Picture Files

Picture files can be helpful to students who want to illustrate reports or find models for art classes. Pictures clipped from old magazines and other sources are filed by subject headings.

Anitra Gordon

Preparing New Equipment for Circulation

By Anitra Gordon

The following check list can serve as a model. It is designed to allow aides or the librarian to follow a standard procedure when placing new equipment in the collection.

☐Check the entry for this equipment in the budget. If the encumbered price is different from the price actually paid, make the correction.

☐Set up and operate the equipment, looking for problems. If the operation is different from the operating procedures for similar equipment, make a note of the differences and tape it to the equipment.

☐Assign identifying numbers to the equipment. If the school-assigned number is not the same as the inventory number, assign an inventory number. Fill out any forms required by the business office.

☐Follow the district policy for permanently identifying ownership of the machine--metal plates or engravings.

☐If the equipment will be checked out to teachers or others in an automated circulation system, assign a barcode number.

☐Type a card and pocket for the equipment. Include assigned numbers. (For projectors, include bulb type on the pocket to facilitate replacing burned-out bulbs.)

☐With a permanent marker, write the school name and numbers on the under side of the equipment. Also write this information on a side where it can be easily seen.

☐Add the new equipment to the inventory. Include such information as type of equipment, name of manufacturer, model, serial number, bulb type, source of purchase, price, and date.

☐If there are several parts to the equipment, such as a computer, note all parts separately in the inventory.

☐Fill out and mail registration cards.

☐File the manual and other literature by type of equipment. Write the purchase date on the manual.

☐Place orders for bulbs or other accessories--batteries, chemicals and so forth--needed for operation.

Anitra Gordon is the Librarian at Lincoln High School, Ypsilanti, Michigan

Wouldn't It Be Nice?

By Sherry York

Sherry York is the Librarian at Ozona High School in Ozona, Texas, and a BOOK REPORT reviewer.

If librarians were in charge of the world, there'd be some changes made!

- All books would be in two sizes — large and small. You would only have to buy covers in two sizes, and those covers would always fit.
- All books of literary merit would be library bound with irresistible, "take me" covers.
- Books with little literary merit would have dull covers, with only the title and author's name.
- No book worthy of cataloging would ever come in paperback.
- All bookshelves would be accompanied by a self-vacuuming system that would automatically eat the dust off the shelves and books.
- Microfiche would be magnetized so it would not fall out even when the drawer is dropped upside down on the floor.
- Each library would have a scanner system that would set off a beeper when the carrier of sunflower seeds, candy wrappers and gum entered the library.
- A chemical reaction would occur when a student started to mark in a book or on library furniture. The student would receive a slight electrical shock, and his or her eyebrows would turn blue. Then we'd know the artist of those interesting fertility symbols and could give proper recognition for such artistic endeavors.
- Teachers who bring their classes to the library for surprise visits would have to stay after school and grade papers for those who do follow the rules.
- Along with their library certification, librarians would be issued a lifetime supply of foam intersole for their shoes.
- All principals and superintendents would serve a one-year internship as a school librarian.
- Students with library books overdue more than a month would be. . .no, I can't think of a suitably severe punishment that's legal.

To give some power to librarians, I am thinking of running for a high government office. However, I haven't been able to recruit any of my librarian friends to manage my campaign. They're all too busy ordering book covers, repairing books, cleaning up sunflower seeds, picking up spilled microfiche, looking for overdue library books, and trying to explain that librarians don't just sit around reading books.

Notes

A Solution to the 769 Problem

Notes

By Bob Graef

Faced with a growing number of sports and recreation books, the author devised a system to make them more accessible to student readers.

It's pretty obvious that Dewey's world was one of all work and no play. The microscopic slot he assigned to sports, games, and outdoor leisure activities occupies two whole sections of our junior high library—every bit of it cataloged under 796. What a contrast with the 310-320s, which take a half shelf.

We all know that the Dewey system is no longer a one-size-fits-all system. Everyone now seems to have his own version; a far cry from the reverence in *my* high school librarian's voice when she spoke of Dewey.

Until this year, I had dodged the 796 problem because I could always find something I'd rather do. When the counselors lost my list of prospective assistants, they gave me whomever they could find. Half of these students would not come to school and the other half should have stayed away. I was stuck with maintaining the shelves and the "Problem of the 796s" became abundantly clear. Something had to be done!

What I did was to eliminate all decimal places. Everything under sports and games became simply a "796." The new spine labels carry three lines instead of two; the first describes the sport, the second reads 796, and the third is the three-letter author code. This system picks up after a section of general coverage books about games and sports.

The top line of the spine label lists the abbreviation for the activity, and the books are shelved alphabetically by the top line. Ours begins with AIR for air sports such as ballooning or hang-gliding. The last category in our series is WRE for wrestling. Since we're in our first year of using this breakdown, we'll no doubt fine-tune the categories to take care of oversights and accommodate new recreational fads.

This is the list of top-line subject abbreviations at this time:

AIR	Air sports
ARC	Archery
BAD	Badminton
BOA	Boating
BSB	Baseball
BSK	Basketball
CYC	Cycling
EQU	Equestrian, riding
FIS	Fishing
FLD	Field events
FOO	Football
GOL	Golf
GYM	Gymnastics
HUN	Hunting
ICE	Ice sports
LIF	Lifting, weight training
MAR	Martial arts
MOT	Motor sports
OLY	Olympics
RUN	Running
SKI	Skiing
SOC	Soccer
SOF	Softball
SWI	Swimming
TEN	Tennis
VOL	Volleyball
WAT	Miscellaneous water sports diving)
WIL	Wilderness
WRE	Wrestling world

Bob Graef is the resource specialist at Marysville Junior High School, Marysville, Washington.

Time-Saving Retrieval and Reshelving Techniques

By Janet Hofstetter

A wealth of ideas for streamlining day-to-day operations in the library and maximum ease in self-retrieval.

A library should be managed in such a way that materials will be available to the greatest number of students possible in the shortest self-retrieval time feasible. Easy retrieval, not only for the students but also for the assistants and the librarian, is the key. Quick and accurate reshelving and filing are also a must.

Weeding the card catalog is a major task, but the result is less frustration for students. By working with one catalog drawer at a time and all the shelf-list cards, the shelf-list cards can be coded for all catalog cards. In the margin of the shelf-list cards I penciled the following "codes" as I went through the catalog cards:

A—author card
Jt A—joint author card
Ed—editor
T (T2)—title card (second title card)
S1 (S2, S3, S4)—subject cards as listed in tracings

Occasionally a subject heading is not in the tracings, so it must be written at the bottom of the shelf-list card if the subject card is left in the card catalog. Cards that have no corresponding shelf cards are removed from the card catalog. By using this pencil-marking method in our library, I discovered that over 3,000 of the shelf cards for nonfiction books had no subject heading cards. These were mostly the books that had not been ordered with catalog kits. Needless to say, the next task was to assign the missing headings and type the missing cards.

When processing new materials, the codes for the catalog cards should be penciled in the margin of each shelf-list card. After each inventory, the shelf cards for missing materials are given to an assistant who uses the code to pull cards from the card catalog. If cards for missing books are faithfully pulled, the necessity for weeding the card catalog drops drastically.

All audiovisual materials should be assigned call numbers or location numbers. Although our library had a master list of all audiovisual materials arranged by potential course use, finding one filmstrip out of 1,000 was often hopeless. To eliminate the problem, location numbers were assigned and typed on all catalog cards for single filmstrips, tapes, albums, films, and transparencies. The same was done for multimedia kits, but these were assigned Dewey call numbers. The cards were coded for type of material by drawing a colored stripe across the top of each card:

blue—filmstrips
black—tapes
red—albums
green—films, slides
brown—transparencies, originals
orange—multimedia kits

Students have no trouble distinguishing between print and nonprint materials with this method, and teachers do not have to ask the location of specific materials. The color coding tells the student that audiovisual materials are available on a particular topic if he wishes to view them.

Students doing research sometimes mistakenly use fiction books because these have subject heading cards such as WORLD WAR, 1939-1945—FICTION in the card catalog. We used a wide marker and straight edge to draw a color stripe across the top of each catalog card for fiction books. This time we chose yellow. Student assistants willingly assisted in this task. Reshelving accuracy has improved since we also purchased two-inch-wide yellow repair tape and cut 1/8-inch strips to place above the spine label on each fiction book. The yellow stripes show up obviously among nonfiction books on the shelves when fiction books are accidentally placed on the wrong shelves. When new books are processed, a yellow stripe must be put across the tops of the spine labels and catalog cards for all fiction books. We also color code the book cards so they are easily spotted in the charge tray.

The fiction color coding made such a positive difference that we decided to try it with reference books. Purple dots, 3/4-inch in diameter, were purchased to mark the spines above the original spine labels; REF was written on each dot with a liquid paint pen. (Dots were used because purple repair tape was not readily available.) All catalog cards and book cards for reference books were coded with a purple stripe. The purple stripes on the book cards alert assistants to the fact that a student is trying to check out something that cannot be taken from the library during the school day.

The color coding idea has continued to snowball. Professional materials, accessible to students but in a special section, received green stripes above the spine labels, and since green-striped cards already meant "film," a green square was drawn around the call number on each catalog card. Oversized books received a red stripe above the spine labels and a red square was drawn around the call numbers on the catalog cards. Each call number carries a prefix such as PROFESS for professional section books, and Q for oversized books. The color coding also helps the assistants accurately return books to the proper sections in our library.

Magazines to be stored may also be color coded by year. First, each year must be assigned a different color. Since we store magazines for five years if they are indexed in the *Abridged Readers' Guide*, we recycle the colors every seven years to prevent overlaps. Magazines to be stored receive a color label when they first arrive. Monthly magazines have the month written under the stripe on the label;

Janet Hofstetter is the librarian at California (Missouri) Junior and Senior High School. She has been a frequent contributor to the Tips and Other Bright Ideas columns.

weekly magazines have the month and day. Covering the attached labels with magic tape prevents them from smudging and peeling off.

When a magazine is requested, the labels may be checked for dates without removing the magazines from the storage boxes or stacks. This method ends the search for elusive dates on the covers. An added bonus is that magazines for the same year stay in the proper boxes or stacks more easily because they have the same color on the labels.

Our students may request magazines that are not to be stored when these come off the current shelf, and they have quickly learned to watch for the labels. The labels also make students more aware of the magazines we do store.

When I first began my color coding technique in our library, some of the teachers kidded me about making the library and the card catalog more colorful. Now those who use the library frequently say they like the idea because the colors draw their attention more quickly than prefixes above call numbers. Students are cautioned by teachers and myself to pay attention to the codings and prefixes and a guide is kept in conspicuous view on top of the card catalog. Students are not expected to memorize what each color code means. The system takes extra time to implement, but it has certainly been worthwhile in our library.

For easier use, vertical file headings should be assigned according to *Sears List of Subject Headings*. We pencil a "V-F" before each chosen heading in *Sears*, just as we check off headings used for subjects of books. Our *Sears* is housed under the card catalog for easy student access. The card catalog also contains a subject card for each vertical file heading.

If I had not run short of colors for coding, I suppose I would have coded the vertical file cards, too. In fact, students have asked me why vertical file headings do not have a color code to help them spot the cards easily. I suggest they try consulting a readily available copy of the vertical file master list, and besides, the vertical file catalog cards look very different from the other cards anyway.

Each fall an updated list of vertical file materials is typed and distributed to the new faculty members and copies are placed on the reference table for student use. As headings are added to the files, they are written in the master lists. The master list relieves the traffic problem at the card catalog when students know they want only a vertical file.

Special vertical file request slips are kept near the master lists and magazine request slips are kept near the *Readers' Guide*. Our students know that they must fill out a request slip before any of us will retrieve a magazine or vertical file for them. This saves many lost files and magazines because the slips serve as checkout records.

To facilitate correct refiling, vertical file folders are not removed from the files when materials are requested. A homemade insert that projects above the folders is labeled "V-F Out" and placed in the emptied folder. These inserts are removed when materials are refiled. The inserts are placed in a convenient magazine file box on top of the vertical file cabinets. A tip from *The Book Report* to recycle the large envelopes so often mailed to libraries has helped us check in vertical file materials more quickly by keeping items from different folders separated; only items from one file are placed in one envelope before a student is loaned the material. The envelopes are labeled "V-F Checkout—Return to Library" and the date due is stamped below the label. Empty envelopes are stored in a magazine box next to the inserts on top of the vertical file cabinets.

Loan cards are often incorrectly alphabetized when those pulled because of library obligations are refiled. Homemade inserts labeled "Out for Overdue" can help relieve the problem. It also lets an assistant know unquestionably that a student has an obligation and is not allowed to check out any library materials. We write the student's name on the insert below the label; when the loan card is returned to the file, the insert with the corresponding name is removed and the name is marked out. The same insert may be reused several times before a new one is needed. These inserts make it easier for us to pull loan cards when we write overdue notices; the assistant merely writes the names on inserts as he writes the notices. Another assistant then pulls the loan cards and replaces them with the inserts. This allows more than one assistant to get the tasks related to overdue materials completed quickly.

Added-entry catalog cards need not be limited to books. When I discovered that many of our old *American Heritage* magazines has apparently never been used, I decided to type at least one subject heading card for each article and place it in the card catalog. At the time, there were 119 back issues of the magazine and 20 of them were checked out for history reports the first week the cards appeared in the card catalog! As a result, I have done the same for the other magazines that we do not discard, such as *American History Illustrated* and *Missouri Life*. These three magazines are stored for self-retrieval in our reference room. Some of the issues have become dog-eared from use. The added-entry cards have the subject on the first line. "See . . . ," including name of periodical and date, follows on the second line. Under "partial contents include . . . ," the title of the article, author, and page numbers are given. The history teachers have told me that some interesting reports on otherwise obscure topics have been made on articles from these magazines. And if a teacher suspects copying, the articles are easily found.

One way to encourage use of anthologies is to index them for short stories, poems, essays, art works, biographies, and plays. Our poetry title index is by far our largest in-house special index. Approximately 15,000 poetry title cards are housed in an old 12-drawer card catalog; all sources for one title are listed on one card. Below the title are listed the author and the source codes and page numbers. If a poem is found

Notes

on page 351 in book number 88, it is listed on the appropriate card as 88:351. *Granger's Index to Poetry* is kept on top of this special card catalog along with several copies of the number code guide to sources indexed. Our poetry teacher expressed special gratitude when we found in five minutes a poem that he spent an entire weekend searching for! If a poetry title is unknown, *Granger's* is used to find the title so that the student can use the special poetry title cards. We do not prepare cards for each poet.

The other special indexes in our library are brief enough to be typed alphabetically in booklet form; copies are located at the quick reference table and in the vertical files. Additions are written in. Code numbers have also been placed above the usual spine labels of all special index sources on the shelves to expedite finding the correct book:

Poetry Index	Short Story Index
21	14

Anyone needing to find a copy of a particular poem, short story, essay, play, art work, or short biography takes a copy of the number code guide to the shelves to find the book that contains it. The guide lists code number, call number, and book title for each source. The student spends very little time searching items in anthologies and collections if he knows to use the special indexes.

Record albums should also be indexed for poems, short stories, essays, plays, and musical works. Added entry cards with the appropriate red stripes have been placed in our card catalog for our record albums. In some libraries it would be more convenient to include the albums in the special indexes, especially if card catalog space is cramped.

While the typing of special index cards and lists was spread over five years, my budget had to absorb the cost of the extra catalog cards. But, the indexes have proven well worth the extra expense in making self-retrieval a reality.

Two other less time-consuming organization techniques have been especially helpful in filing and refiling. When a student wants a book that is already checked out and *if* we have time to find out when the book is due, the student signs the card and slips it inside a clear recipe-card protector labeled "Non-Renewable." The card is then refiled. When the book is returned, we are alerted by the special cover to hold the book for the student who requested it. Previously paperclips were unsuccessfully used to mark the books to be held.

Since we are short on file drawer space, I ask the teachers' aides to save ditto-master boxes—the type with an open end. These are the right size for 8½-by-11-inch materials. I use them to file forms to be cut, special handouts, study sheets, posters, and professional articles. A label is pasted on each box; boxes are placed, open-end upright, on a shelf. These boxes are especially handy for storing materials with the books a student will possibly use in conjunction with them. For example, scholarship information items are placed on the shelf with the college catalogs. The boxes keep the loose items neatly in place and, if they are all the same color, add to the organized look. An impending problem for me is the decline in teacher use of ditto masters in favor of copy machines. New boxes are scarce.

Student assistants are able to help with many of these management techniques. Since I have no clerks, aides, or fellow librarians working with me, I have to depend on student help for many tasks. It is amazing what students are willing to undertake if they can see that their work will make our library easier to use. In the process, they also learn more about our library and how to use it wisely.

6.10

Puppets Join Books in the Library

Step-by-step directions for establishing and maintaining a puppet collection. The author houses more than 100 puppets in her library.

Larue N. Morgan

With a $100 donation from the Parent Teacher Organization, we began a puppet library that has grown to 113 puppets. The puppets are a popular addition to our library. Here are some guidelines that worked for us as we developed this unique collection.

Acquiring Puppets

- Begin with basic "people" puppets, then expand to animals.
- Search for bargains in catalogs from companies such as Highsmith and Troll. Don't forget sales in local stores.
- Try to get a commitment for annual financial contributions from school groups.
- Solicit donations from parents.
- Add a puppet theater. We built one from tri-wall at our teacher resource center. It can be folded flat and will accommodate several children as puppeteers.

Cataloging

- Assign a number to each puppet.
- Type a master list of puppets, their numbers, and where you "house" them.
- File puppets numerically on racks.
- Type a shelf-list card, showing each puppet's name and number.
- Type a card for the card catalog, giving basic information about the number of puppets and the location of the master list.

Processing

- Devise racks for storing the puppets. We purchased racks that are usually used for book bags.
- Find a plastic bag that will serve as a carrying case for the puppets. The plastic book bags we initially used proved to be too fragile. Freezer bags in different sizes were the answer. We use plastic clothes pins with hooks as hangers for the bags. (They come in various colors, which can be helpful in keeping the puppets in order. We use red hangers for puppets 1-20, orange for 21-40 and so on.)
- Make card pockets from ends of rolls of plastic book covers. I tape the pockets on the puppet bags with wide tape. (At one time we used adhesive plastic pockets, but the company now requires a minimum order of 1,000.)
- Type book cards and labels for each puppet. I paste the label on the pocket and cover it with Scotch tape.

Circulating

- Post the circulation rules near the puppet racks. Our rules are simple: One puppet per person. Leave the hanger on the rack. Puppets are due in one week. Puppets do *not* go home. (Sanitation and health considerations require that the puppets not go home with students.)

Using Puppets

In the classroom, children write scripts for puppet plays and sometimes act out playground rules or cafeteria manners. While the puppets are most popular in the lower grades, fourth and fifth graders also use them to present oral reports or do shows for lower grades.

Puppets are used on bulletin boards and in display cases with "conversation balloons." They are a great asset in storytelling. I also use them to act out library rules and behavior (see the script for a puppet play on book care below).

Caring for Puppets

After two years of being well loved, our puppets were beginning to look shabby. About a month before winter break we put our "Adopt-a-Puppet" program in motion. First, we sent a permission slip home with each child. The slip explained the guidelines thus:

> **You Can Adopt a Puppet for the Holiday Vacation!**
>
> Our puppet library is several years old, but our puppets need some TLC because they've had so much wear. If you borrow a puppet, you must agree to clean it. . .mend it (this includes replacing missing or worn flannel bodies, eyes, or other parts). . .keep it

in a safe place and bring it back in mint condition to start the new year. Directions for cleaning will be included in the puppet's bag. You must have your parents sign the permission form below and return it to the library. The first 100 students to return a slip will get a puppet to adopt for the holidays—to repair and love. Sorry, no choice of puppets can be made. All puppets due back "home" in the library on Monday, January 5.

The permission form attached to these directions included a space for the parent's signature.

I give my child permission to adopt a puppet for the holidays and understand the obligation to repair and clean it. If the puppet is not returned to the library, I agree to replace it. (Parent's Signature)

We mimeographed instructions for cleaning or washing puppets and put them in each bag.

DIRECTIONS: CLEANING PUPPETS. If the puppet is made of washable material, please wash in cold or lukewarm water by hand. Puppets made of fur should be washed with Woolite or a similar product. Please remove all ribbons before washing. If in doubt about washability, spot clean with a commercial product made for this purpose. Please mend any tears, replace parts, clothing or ribbons. Thank you for your time and loving care!

When the puppets were returned, each child received a certificate with an animal sticker and a lollipop.

The puppets were winners too. They came home with clean, mended bodies and new bows and outfits made by caring families.

But the librarian is the biggest winner of all. I now have 113 additional "students" who are a permanent part of our library family.

Larue N. Morgan is the Librarian at Westtown Thornbury Elementary School in West Chester, Pennsylvania. Her article on bulletin boards appeared in the September/October issue of LIBRARY TALK.

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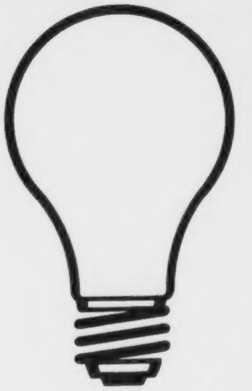


Better Magazine Storage & Retrieval

Thanks to a tip on magazine retrieval in the November/December 1989 issue of THE BOOK REPORT, I developed an NCR magazine request form. The carbon copy of this form "holds" the magazine's place in the rack while the original copy stays in the magazine the student takes. The form lists the date, class, teacher, period, magazine title, and issue number. Should the student want copies of articles made by our school's photocopying center, additional fill-in blanks are there for recording which pages to copy, total cost, the student's signature, and a "request filled by" signature. This form has improved accountability for student use (and return!) of magazines. The library aides also file magazines more accurately.—*Sharon Johnson, Camp Verde (Arizona) High School*

Keeping Track of Magazines

Every year too many undelivered issues of magazines went unnoticed until it was too late to do anything. The problem was, each magazine had individual record cards. For missing issues to be caught, the cards had to be regularly checked. They weren't.

I needed a system that would tell at a glance if any issue was missing. I devised a page, much like a page from a grade book, listing all monthly magazines. Each month was written across the top of the graph so issues could be checked off as they were received. For the weeklies and biweeklies, each month's space is divided into five weekly spaces. Now a year's worth of magazine records are kept in one folder, monthlies on one side, weeklies and biweeklies on the other.—*David Butler, Manistee (Minnesota) High School*

Current Magazines at a Glance

I use a numbering system to organize current magazines. Slips of paper with numbers from 1-40 are kept in a small file. Each magazine is assigned a number (e.g., *Better Homes & Gardens* is #1, *Bride's* is #2, and so on). When magazines arrive in the mail, they are checked in, stamped, and stapled with their assigned numbers in the upper right hand corner. After the plastic cover is in place, the magazines sit in numerical order on racks. I can tell at a glance which are out of order or missing. When a teacher signs out a current magazine, I simply place a large "In Circulation" tag signed by the teacher in its spot. This system has worked well for many years and dramatically reduced magazine theft.—*Ann Peslak, Mid Valley Secondary Center, Throop, Pennsylvania*

Not Worth Ripping Off

Torn pages in popular magazines such as *Rolling Stone, Road and Track,* and *Sports Illustrated* are no longer a problem: Student aides stamp every picture or graphic that anyone might want for a locker or bedroom wall with the school property stamp. —*Lizbeth Messing, Traverse City (Michigan) Senior High School*

Magazine Storage & Retrieval

We place one-inch white stickers on the top corners of magazines and then write on them the volume's dates. Librarians and student aides can easily thumb through and find back issues without having to scan the entire magazine cover. Also, when a magazine is pulled from the princeton files, a long, narrow piece of cardboard is inserted as an "outguide." This helps us in refiling, too.—*Judith M. Garner, Rock Hill High School*

Magazine Processing

When checking out magazines to students, the process of taping in date-due slips becomes a time-consuming task. To remedy this, we now put a date slip in every magazine as soon as it arrives in the library. This results in one less irritation when we're busy at the circulation desk.—*Carol Bomball, Charleston High School, Charleston, Illinois.*

Computer Labels Identify Magazines

On 3½ x 15/16" blank address labels, we print yearly subscription information (title, date, copy number) for our magazines from the *AppleWorks* database. These labels are placed lengthwise on the upper left-hand corner of each magazine, improving retrieval and identification problems caused by faded ink or worn masking tape labels.—*Karen Baisinger & Ruth Briney, Hays (Kansas) High School*

Who's Got the Funnies?

To avoid losing pages from our daily newspaper, we staple each section a minimum of eight times down the spine. This helps us retrieve the entire paper, which we no longer have to try to reconstruct at the end of the day.—*Kari Inglis, Bishop Watterson High School, Columbus, Ohio*

Pictures in the Vertical File

Since students often ask for pictures to accompany their reports, we incorporated our picture file with the vertical file. Pictures are placed in a folder marked PF and filed behind the related vertical file subject folder. We use Sears and *Readers' Guide* subject headings and cross references are written on the vertical file folder covers. A student can see at once where he can find related material.—*Doris Head, Librarian, Priest River Lamanna High School, Priest River, Idaho*

Paperback Tips

Our junior high media center has a large paperback collection. We may have as many as 10 copies of very popular books, and we sometimes have titles in both hardcover and paperback editions.

Because student volunteers do most of our book check-ins, we have devised a book carding system which maximizes the chances of matching card to book. Incorrect matches result in confusion and in indignant students being asked to return books which are already back on the shelves.

Paperback editions have yellow cards. Since we have a high paperback turnover, it's almost impossible to label these c.1, c.2, . . . c.25. Instead we use a little colored symbol which we put on the book card and on its pocket. Our student volunteers enjoy designing these symbols, so we have many hands making light work in getting a new order of paperbacks ready for circulation. And it's much easier for our students to see that the edition of *Rumblefish* with the red smiley face is different from the edition with the green dog.—*Jeanette McCarthy, Indian Trail Junior High, Plainfield, Illinois*

Card Catalog for Paperbacks

Because our paperback book collection is ever-changing, and our students are always asking if we have a copy of a particular title, we now have a drawer in our standard card catalog that is color coded and labeled for paperbacks. The index is by title only, with the author's name listed on the card. The cards are color coded so they cannot be mixed up or confused with our standard catalog. The paperback shelf list is by author, so we have immediate cross-reference. This method saves answering a lot of questions. —*Fran Shuster, Calabasas (California) High School*

Jacket Reinforcements

If you want to get a bit more mileage from dust jackets, use file folder labels as reinforcement at the top and bottom of the spine. Get a collection of file folder labels with colored edges or plain if you prefer. Glue the label across the top and bottom edges of the jacket's spine. Add a plastic cover and the dust jacket will continue to provide useful information to readers and keep the collection looking bright and attractive.—*Lowell Olson, Library School, University of Minnesota, Minneapolis*

Color Codes for Fiction

To help students who must select a certain type of fiction for book reports, we have coded the genres (mystery, fantasy, historical) with colored adhesive circles. This makes it easy for the student to find the type of books he needs without asking, and leaves me free to answer specific questions from other students.— *Pam La Reau, Canyon Creek Christian Academy, Richardson, Texas*

Film Rental

A card for each film title and for each showing date makes the process of ordering films, typing up the schedule, checking the arrival and return of each film much easier. — *Nan Daubenspeck, Rushville, Indiana, Junior High*

Film Rental Request

Arrived ____________________

Returned ____________________

Title ____________________

Length ____________________

Film Number __________ Rent ______

Source ____________________

Address ____________________

Show Date ____________________

Teacher ____________________

To Be Used in (Class) ____________

To Be Returned ____________________

On Sending Books to the Bindery

During the year, pull from the shelves those volumes which are in dangerous condition, but are not absolutely necessary to the curriculum, such as a source book on pyramids after the Egyptian unit has been taught for the year. The need is apparent then; it may not be remembered months later when the shipment is to go to the bindery. Make the pocket and circulation card (or whatever is used) then. When the books are returned, shelf prep is reduced to possession stamping and glueing (done by students at any level). Inventory problems are reduced because the file of pockets/cards is easily checked. Any missing books in the returned bindery shipment are obvious by the leftovers. — *Betty M. Minemier, Central School District, Dansville, New York*

Dating the Equipment

All of our library's equipment and audiovisual materials are marked with accession numbers. By prefixing the year to the number (e.g., 89-3415), I can quickly tell how old items are without having to look up records. —*Carolyn Hardin, Paragould (Arkansas) Junior High School*

Coding Paperbacks

Our school has a large paperback collection. When students asked for a particular book, we had to search in several racks. After we had done this innumerable times, I decided to use the following system.

As each book is processed, a colored adhesive dot is attached to the upper spine. Each color tells what type of book it is.

orange - fiction
orange with SF written on it - science fiction
blue - nonfiction
yellow - biography
green - history
black - science
tan - references works, poetry, plays
pink - classics

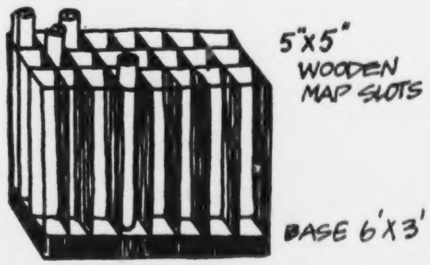
Writing SF on the fiction books makes it easier for the students to find books needed for a science fiction unit. If the school did a mystery unit, we would also probably put M on the orange dot to help students find mystery books.

Many other librarians in the area like the system and are using it in their libraries. — *Teresa LaCroix Barghoorn, Librarian, League City, Texas, Intermediate School*

A Catalog of Maps

It is difficult to display a large collection of maps so that teachers can easily see what is available. I took color photographs of each map in the collection, and mounted them, one to a page, in a spiral binder. Beside the photograph was the map's description and its call number. Pasted on the back of each page was a check-out card for that map. The binder was circulated among teachers.

The maps were installed in an open rack (see drawing below). The result was easy access to the entire collection and an easy checkout procedure — *Nancy Sloan, Klein Forest High School, Houston, Texas. (This idea was carried out when Nancy was media director at an elementary school in Mustang, Oklahoma.)*



Shelving Audiovisuals

When I began to interfile all media on the shelf, records and transparency sets caused problems because they would not stay upright or in place. To solve the problem, I place a large metal Princeton file on the shelf with the open side out. Records, slide sets in folders and other audiovisuals can slide in and out of place easily, and remain upright on the shelf—*Sara A. Brady, Marion C. Moore High School, Louisville, Kentucky*

Section Seven

Weeding and Inventory

Introduction

Weeding and Inventory

Weeding and inventory improve the quality of the library collection. For example, if the science collection has outdated, inaccurate information, how can you convince the science department to come to the library to do research? If books have disappeared from the social issues shelves (teenage problems or drug use) or do not reflect the recent changes in world politics, the language arts or social studies teachers will be reluctant to use the collection for classroom assignments. Weeding and inventory are the tools by which you maintain a collection that serves students needs.

Weeding

Like housecleaning, weeding the library collection should be done regularly and systematically. Your schedule and working style will determine the routine. Weeding should probably not be undertaken during the inventory procedure because weeding requires time for thoughtful decisions, which would slow down the inventory.

Some librarians prefer to spread weeding over the year, doing sections as time permits. Some consider weeding a constant job, taking books off the shelves whenever they find one that's dated, damaged or shabby. Others give priority to those sections of the collection that become dated quickly. Whatever system you use, it's important to keep track of what areas have been done and when, to facilitate a systematic review.

Explaining to your principal the time and costs involved in this task may help him or her understand why computerizing circulation, and thus inventory, is cost effective.

No matter when you weed, you'll find helpful guidelines in this section. Richard Sorensen's article reinforces your decision to weed as he writes about overgrown collections. Natalie Krabbe's article and this introduction provide suggestions on what to weed. If you have an automated circulation system, use it to help make weeding decisions that Deborah Cooke suggests in her article in Section 10: Computers. The tips and articles also suggest ways of getting help with weeding and recycling some of the withdrawn material.

Inventory

In his article on inventories, Donald Hamilton asks librarians to reconsider the need for spending time and energy on this chore. Many librarians, however, find compelling reasons to inventory:

- For collection development and evaluation purposes, you need to know how many books you have on various subjects. (However, if you have twenty books on a topic but they're always out, you may need more not fewer.)
- One gauge of a collection is the ratio of books per student. An inventory provides the answer.
- Inventories alert you to loss patterns and to missing volumes from encyclopedias and series. If the losses reflect much-used books or decimate the usefulness of a series, you will want to replace these titles as quickly as possible.
- It is important to keep the card catalog current by pulling cards for missing books. Otherwise students and staff assume missing books are checked out and keep looking for them.
- Book and materials counts are sometimes required to demonstrate compliance with area or state standards.
- In the event of a fire or other disaster, district officials will need an accurate materials count to file a claim. (This presumes that a duplicate inventory is kept in a safe place.)
- Replacing inventory losses may spur the teachers to check their rooms for library materials.
- Documenting your losses may help you stop them. The inventory procedures described in this section suggest ways to do this.

When to Inventory

If there is no district requirement that all materials be inventoried every year, putting the inventory on a two- or three-year cycle may work well for you.

Midyear may be the best time to do an inventory of audiovisuals. Titles of missing items can be compared with lists of materials checked out by teachers. Receiving a list of missing items may encourage the staff to look for materials and get them back to the library.

You might schedule sections of the library for inventory throughout the year rather than waiting until year's end when you and student aides have many other commitments. If you inventory during the year, you will want to check shelves after school is dismissed for titles that were missing earlier. The inventory procedures below outline one way to perform this task. Section 10: Computers has suggestions for setting up a spread sheet program on the computer using circulation programs in an inventory.

Inventory Procedures

Written procedures will help to ensure that all persons involved in the inventory (volunteers, aides) follow the same guidelines. The sample procedures that follow assume that:

- all the books on the shelves are in shelf list order,
- two-person teams will be used,
- several teams will work at the same time,
- sections will be inventoried at different times during the year, with a final check made for missing books at the end of the year,
- the library circulation is not automated.

Procedures

1. Using the shelf-list cards, one person reads aloud the title, the author's name and number of copies.
2. The other person locates the book on the shelf, checks the book card and places the book in the correct order. (The team should devise a method to indicate where they have stopped at the end of their inventory session.)
3. If a book is missing, write "m" and the current year in pencil on the card. If there is more than one copy of the book, indicate which one is missing. Put a paper clip on the shelf-list card. Cards for books missing the previous year will already have a clip; add a second.
4. If the book is found, remove the clip, erase the missing notation and shelve the book.
5. If there is no shelf-list card for a book, set the book aside in a place reserved for books that have no card. (Cards can be made for these books at a later time.)
6. If there is an error on the card, put a note on the book and start a problems pile.
7. Follow the same procedure for audiovisuals and software.

An automatic circulation system can shorten the length of time needed for inventory from two weeks to two days. Automated inventory can be done by scanning the barcode with the circulation wand. However, this is cumbersome since the wand must be attached to the computer, which would then need to be moved around the room on a long extension cord. Most people use a hand-held device that allows them to take inventory without using the computer. The information gathered by the device is loaded into the computer after several thousand scans. Follett offers the PHD+ scanner that can be used for other functions, such as remote circulation, as well as for inventory. Since automated systems can inventory items that have been checked out through the system, you can inventory during the year while materials are circulating.

Updating the Inventory List

When the inventory is finished, pull the cards with two clips. These books will probably not be found. Withdraw their cards from the catalog.

Remove the titles from the inventory list. If there are other copies of a withdrawn title, note this in your records so you can subtract these copies from your inventory.

Books identified as missing for the first time may be counted in the official book count since they may show up before the next inventory. Also leave their cards in the card catalog until they are missing for two years. If you've noted that the book was reported lost by a student or staff member, or was not returned when a student moved, consider it withdrawn.

Why Are Books Lost?

Keeping records on why books are withdrawn may help you discover ways to cut the losses.

- If many are lost because students move without returning them, ask the school administrator to require your signature on all withdrawal slips. School officials may be willing to hold up the records of students who leave with school property.
- If a teacher loses books because he lets students borrow them, ask him to have all checkout procedures handled through the library. Telling the staff about such losses could stimulate them to be more careful with library books.
- If many books are stolen, document the cost. This may convince school officials to install a security system.

Inventory of Machines and Bulbs

A computer database is an excellent way to keep track of audiovisual equipment. I use *AppleWorks*, but any database would do. The records are printed from the database and kept in a notebook binder. At the end of the year, I inventory from the printed copy, which is retained for two years. I delete missing or withdrawn equipment from the computer listing and print a new list.

The information recorded for each piece of equipments is: type of machine (record player, TV, VCR), name of producer, serial number, model number, school ID number, AV number (consecutive numbers--1,2,3--written on the equipment along with the school name), date of purchase, jobber and price, and the service record.

All machines in our school have book cards and pockets. We type the machine and AV number on each (Tape Recorder #5) as well as the school ID number. When teachers check out equipment, we keep the cards. At the end of the school year, I send teachers a list of the equipment they have and ask them to verify the facts and indicate needed repairs. The teachers may retain the equipment over the summer. We inventory the equipment that is kept in the library. Cards for missing pieces of equipment (in the library or in the classroom) are clipped to the inventory sheet. Except for audiotape recorders, which are frequently lost, I do not consider a piece of equipment withdrawn until it is missing for two years.

Using the same database, I keep an inventory of all bulbs used in the audiovisual equipment. I use three bulb categories in the database because some bulbs can be substituted for others. I type the main letters for the bulb or its substitute. I list the number of bulbs on hand and mark off bulbs as we use them. This inventory is a great help at the end of the year so we can determine what we need to order. Knowing what bulbs can be used as substitute for other bulbs is helpful during the year when we might run low on a certain bulb. The bulbs database omits date of purchase, jobber and price.

Templates for inventory and other library functions are available at no cost from Apple Computer, 10381 Bandley Drive, Cupertino, California 95014.

Weeding: What and How

The process of withdrawing outdated or damaged materials from the collection is known as weeding. Many factors enter into the decision to remove books, but there is no substitue for your knowledge of the curriculum and the students' needs and abilities. For example, knowing that the computer class studies the history of computers may cause you to keep some outdated books for their historical value.

When weeding undamaged materials, the nature of the materials being considered will dictate some of your weeding decisions. For example, when you purchase a revised edition of a title, it is generally safe to discard the older edition. But, of course, there are exceptions.

Some general considerations are:

Reference.

Encyclopedias, dictionaries, and atlases become dated within months of purchase but due to the costs of reference materials, you may choose not to replace them as frequently as other dated materials. Almanacs and catalogs that bear a date may be candidates for replacement annually.

100 Psychology.

Changes in social attitudes as well as theories date materials in this classification. For example, attitudes toward mental illness, sexuality and homosexuality have changed greatly just within the past decade.

300 Social Sciences.

Materials that stereotype women and ethnic groups should be replaced.

500 Science.

Physics, biology and chemistry materials become inaccurate quickly. The science teachers should be involved in weeding this classification. High schools need to update these areas more frequently than elementary schools.

600 Health.

Magazines and newspapers are often the sources of the latest information in this field. New theories and discoveries in the medical field date books quickly in this category.

920-921 Biography.

Keep books about people of lasting historical value; toss those about ephemeral personalities. (But, remember that old biographies of important personages do not reflect recent changes in their lives; for example, a senator becomes a president.)

940-972 History.

Although sections of books that deal with current events may become dated overnight, the historical and cultural information in other sections remains useful. If you keep books because of their historical value, consider warning students to check the copyright date.

973-979 American History.

Old books are less of a problem in this area because students are familiar enough with the topic to recognize most anachronisms.

Fiction.

Titles that have not been checked out in seven years or so should be discarded. Some older titles should be withdrawn because they have negative or stereotyped views of females and minority groups. The classics remain, of course, unless they are physically unattractive.

Paperbacks.

These can be weeded if they haven't been checked out in three or four years, unless they're classics.

Audiovisuals Materials.

Since many of these materials tend to self-destruct in their old age (or even when they are new!), this section may seem to be self-weeding. Nevertheless, outdated audiovisuals should not be allowed to clutter the shelves. Use the same criteria as for books but add some cautions about fashion and style: Clothes and hairstyles can date even the most topical subject matter. If student viewers laugh at the dress and hairstyle in a film or filmstrip, discard it unless a teacher specifically recommends its retention in circulation. Before I discard audiovisuals and computer programs that carry old copyright dates, I circulate the list of titles to teachers. Teachers are asked to respond by a certain date if they recommend retaining the item. All items are stored in the workroom so that teachers can view them.

Computer Programs.

Many of the old computer programs are no longer used because they lack the convenient features of new programs. Some may be unusable because they will not run on new computer models. I use the same guidelines for disposing of computer programs as for other audiovisuals.

Vertical Files.

Vertical files can become depositories of faded, dated items unless they are weeded yearly. Once material becomes available in books and through magazines indexes, it's less valuable in the files. To help in weeding old material, date items when you clip or label them. Students can do preliminary weeding and put materials in a pile for you to double check. Tell them to pull the following: magazine articles and material on current events over a year old; road maps over three years old (get new free ones by writing to the state tourist agencies listed in the almanac); tourist literature over one year old if it lists current events; space information over three years old, unless it has historical value and is not available in books. Information on people who are no longer topical can be tossed. If you withdraw an entire file, pull the card from the card catalog, cross the category off your list of file headings, remove it from the data base record, and erase it from Sears.

Equipment.

Because of advances in technology, we are now faced with the prospects of weeding and discarding undamaged equipment. For example, you may find yourself still storing some PET computers, once at the forefront of the move to computerization. Equipment may be still in working condition but outmoded by newer and different operating systems. In many districts 16mm projectors have been made obsolete by the VCR. When equipment is no longer used in our library, I withdraw it from my inventory.

Because weeding has an impact on classrooms, be sure to involve teachers in weeding subject matter you're uncertain about. Try to gather several books from a category rather than asking about titles individually as you come upon them. A good time to discuss weeding is when you are asking teachers to recommend new titles for purchase.

There are certain times that will demand thorough weeding: prior to placing the collection on a computerized circulation program, before installing a security system, and anytime a collection has not been weeded for several years.

Disposing of the Materials

The first stage of the weeding process-selecting items to be removed from the collection--is obviously a time-consuming process. However, the second stage--actually discarding materials-may be even more difficult. Many school districts have written policies specifying that the principal or superintendent review all materials to be discarded.

Librarians who weed regularly and thoroughly need to be prepared for the inevitable question from colleagues and community members: Why are you throwing away all those perfectly good books and films? Most people do not realize that periodic cleaning out is essential to a well-organized and useful library. National statistics may help. In frequent surveys for *School Library Journal*, Marilyn L. Miller and Barbara Moran report on the number of books discarded in schools with district level media coordinators and those without, and other collection data. In a 1987 journal article they reported that schools with district level media coordinators discarded an average of 308 books in the 1985-86 school year. Those same districts discarded an average of 32 pieces of audiovisual materials. Although some of these books may have been listed as withdrawn because of theft, the figures will show principals and others that discarding books that are no longer of benefit to students is not only a common practice but also a necessary part of collection development across the nation.

Even if you have total control of the discard process, your innate love of books may make the final parting difficult. Here are some ways to "recycle" books and materials or at least dispose of them in a responsible way.

- Teachers should of course have the first opportunity to select from discarded library books, but classrooms should not become a dumping ground. Classroom book collections should be weeded occasionally, too.
- Students love to receive library materials as gifts, but be sure to explain to them why the books have been removed from the library. You don't want their parents to wonder why the library is "giving away" books.
- Books sales are popular, but be sure to remove all identifying marks or clearly label the materials as discards. Otherwise, the books may come back to haunt you.
- Some books really do belong in the trash, but careless disposal can cause PR problems. If a major weeding is to be done, the community should be advised, especially if the books cannot be discarded gradually. Again, remove all identification. You don't want books returned from the town dump!
- Some audiovisual equipment can be given a second life. For example, I offer worn-out equipment or its parts to the science and technology education teachers for student experiences. (A working but unused PET computer was taken by a teacher for display as a museum piece in his classroom.) I send other discarded hardware to the school business office. The maintenance supervisor disposes of it as he sees fit.
- Although computer software programs can be discarded, the disks themselves should be erased and reformatted for other uses.

As you read the selections that follow, remember that how you handle weeding and inventory are personal choices. You have the expertise and know what's best for your collection, your teachers and your students.

Anitra Gordon

For Further Reading

Carol A. Doll and Pamela Petrick Barron, *Collection Analysis for the School Library Media Center*. ALA. 1991, 73pp.

Marian Karpisek, *Policymaking for School Library Media Programs.* ALA. 1989, 164pp.

Marilyn L. Miller and Barbara Moran, "Expenditures for Resources in School Library Media Centers FY 1985-1986." *School Library Journal*, June-July 1987.

James C. Scholtz, *Developing and Maintaining Video Collections in Libraries.* ABC-CLIO. 1989, 196pp.

Notes

Good Reasons for Weeding

By Natalie Krabbe

The author gives you some reasons and guidelines for discarding books, audiovisuals, and vertical file materials. You must add the courage to do it!

Weeding and collection analysis go hand in hand, yet, in most instances, librarians are reticent to weed. Why does the librarian who has the foresight to select current materials on space exploration lack the courage to discard books that say "someday man will set foot on the moon"? I cannot give you the courage to weed, but I can give reasons why you should weed and how to do it.

Among the important reasons for weeding are:

1. *Insufficient space in the library.* Why do you need a larger room, more shelving or storage space? Have your enrollment and library usage really increased or are your shelves and cupboards stuffed with dead, useless materials?
2. *Difficulty in locating materials.* Are tiny bookcases crammed into all the corners, carts filled with books, cupboards full of tapes, and counters overflowing with materials? The disorganized fragmentation of the collection makes it almost impossible to find specific items.
3. *A small budget caused by full shelves.* If your shelves are crammed full of old, dated books and unnecessary multiple copies, it is difficult to present a good case for more money.
4. *Too many dated materials.* Someday-man-will-walk-on-the-moon books, computer books that don't mention the microchip, career books and filmstrips describing jobs that don't exist are no longer valid resources.
5. *Excessive number of duplicate copies.* Yes, multiple copies are sometimes necessary, but not on subjects not taught or of books not used.
6. *Sexist materials.* Old career and science books frequently place the females and males in stereotypic roles.
7. *Inappropriateness of materials to curriculum needs.* As the curriculum is updated and changed, the materials that supported the old program should be removed or updated.
8. *Collections not compatible with students' reading levels.* Overtime, the collections may have developed on a higher grade level than that served. The books may need to be thinned out or replaced with materials at the appropriate reading levels.
9. *Worn-out and damaged materials.* In some cases, new copies should be obtained; in others, the materials can be discarded and not replaced.
10. *Low circulation.* If books have not been checked out for 10 to 15 years, this may be sufficient reason to get rid of them. (However, a 1969 book on Russia, which is checked out frequently because there is nothing newer on the shelves, should be discarded because it provides misinformation).
11. *The archival syndrome.* If archival materials are necessary, they can be obtained from state libraries or interlibrary loans.

In my opinion, the best process and criterion for weeding are contained in a method called CREW (Continuous Review, Evaluation, and Weeding), which is described in the ALA publication *Evaluating and Weeding Collections in Small and Medium-sized Public Libraries.* The process uses a formula that takes into account the Dewey classification, copyright, usage, and MUSTY factors (M for misleading, U for ugly, S for superseded, T for trivial, and Y for "your collection has no use for this material").

Bibliographies, such as *The Elementary School Library Collection, Children's Catalog, Junior High Catalog,* and *Senior High Catalog,* and the ALA series *Reading for Young People,* are useful resources during weeding. Be careful not to spend all your time finding lists, which will act as a deterrent for weeding. The bibliographies are to assist you in areas where you may lack expertise.

What should be weeded varies according to the type of materials being weeded. Vertical files are one of the dichotomies of library work. Sometimes they can be a major boon; at other times they are more work than they are worth. The vertical file is an excellent place to develop a collection of materials about the community and about topics frequently researched by students. However, most of the material in a vertical file is ephemeral. Do not allow the file to become a catch-all for borderline materials that need a home. "Freebies" put into these files aren't truly free. They become dated, cost postage, take time, and need processing.

Natalie Krabbe is the coordinator of instructional materials services for the Lincoln County Schools in Newport, Oregon.

Weed all *National Geographic* articles and other articles from indexed magazines. Ask teachers which maps should be kept. Career brochures age quickly. All newspapers are not good sources of information and the paper itself is fragile. Delete torn, dated materials. There is no reason to have something on every subject; periodical indexes and card catalogs can serve that purpose.

Indexed periodicals should be kept from three to five years, depending on the storage space available. Unindexed periodicals should not be kept more than a year. (Give them to classroom teachers or clip them for the vertical file.) Microfiche takes less space than magazine copies, but the readers do take valuable space. There is also a tendency to keep mircofiche forever, which means the printed indexes need to be kept also.

Pictures and study prints quickly become dated and they fade. The older prints also tend to stereotype boys and girls. The photos of countries, means of transportation, and space travel are invariably dated. Pictures that are small, torn and frayed also need to be weeded.

One of my pet battles is fought with audiovisual materials. I keep finding unopenable, grey metal containers full of black-and-white film. The container is my clue to vintage footage, such as *Today's Transportation* c1959. Other favorite foes are the filmstrips with tears and missing sprocket holes, which the teachers refuse to use because the content is obsolete but give to students as instructional materials—because the filmstrips are already damaged. Other useless items are scratchy records, torn and outdated software, and tapes that have been in the drawer for several years waiting to be repaired. I have found that bad does not become better.

Unless they are actually used, the collections of transparencies can be discarded. Student-produced tapes, filmstrips and slides eventually lose their memorabilia power and can be deleted. Examine all kits as if they were books. Those which are dated, worn, missing parts, or not needed should be destroyed. Since reel-to-reel tapes have become obsolete, consider getting rid of them. Don't transfer the taped material to cassettes. If the reels weren't being used, the cassettes won't be either.

Books always present a challenge in weeding because there are so many variables to be considered (Dewey classification, copyright, usage, student needs, condition, and content). The CREW guidelines based on Dewey number, date of copyright, time without use, and the MUSTY factors will be especially helpful here. This process applied to a book in the 390s, titled Etiquette, might show findings such as these:

390 Etiquette 5/3/MUSTY

That means the book is five years old, has been checked out three times, and shows one or more of the MUSTY factors.

There are some classifications that always need weeding, for example, geography. Geography books that are over seven years old should be discarded. A book with 48 states may have some interest for the curious, but it provides little useful information.

Invariably, the fiction shelves, especially at the secondary level, are full of once-popular fiction (about 20 years old). At the elementary level, there is a tendency to keep every book written by a respected author even though only some of the books are really good.

Biography collections tend to accumulate boring memoirs and life stories of people who were once well known. The major part of the 300s needs to be analyzed carefully as it is in a constant state of flux. The old conservation books and Earth Day activity books are passé. One or two books on communes will probably suffice. Watergate, an uncomfortable memory for many of us, doesn't have to take up a shelf and a half today. Several comprehensive books should take care of students' current needs.

Many books on speech making, journalism and essays look dreadful. Consider purchasing new editions or paperbacks, or rebinding the old books.

Look closely at your editions of Shakespeare's plays. Some are printed in such tiny print that readers need a magnifying glass. Books on sports, textiles, homemaking, shop and crafts are often dated and boring. Rayon is no longer the synthetic fabric; the rules for sports have changed. Etiquette rules, too, have changed. Wringer-type washers are difficult to find on the market, yet some home ec books describe them at great length.

How do you weed? First, you must decide to do it. Once this hurdle is passed, the rest is easy. The next step is to decide when weeding should take place. I prefer weeding during slack times, not during inventory or at the end of the school year. I rarely go through the whole collection at one time. Working with a section of Dewey numbers gives me a better picture of the collection so that I can identify what needs to be updated or developed.

I have tried to provide reasons for weeding. The decision to do it is yours.

For More Information

Wallace J. Bonk, *Building Library Collections.* The Scarecrow Press, 1979.

Educational Media Team of the Calgary Board of Education, "Weeding the School Library Media Collection," *School Library Quarterly,* Fall 1984.

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William A. Katz, *Collection Development: The Selection of Materials for Libraries.* Holt, Rinehart & Winston, 1980.

Shirley Miller, *The Vertical File and Its Satellites,* 2d ed. Libraries Unlimited, 1979.

Joseph P. Segal, *Evaluating and Weeding Collections in Small and Medium-sized Public Libraries* (The CREW Method). ALA, 1980.

Stanley J. Slate, *Weeding Library Collections II.* Libraries Unlimited, 1982.

Weeding Library Collections. A Rationale

By
Richard
Sorensen

Did you ever hear of a library with too many books? It can happen.

A school library/media center has a responsibility to build a large collection of printed and audiovisual materials that cover a wide range of subject areas, reading levels, and types of approach. Generally speaking, the larger the collection and the more materials available, the better the chance that students will find what they need.

However, good teachers and librarians realize that selectivity is just as important as abundance. Students are not well served if they have to sort through dozens of books to find one or two that present accurate information in usable form. Library collections and textbooks must occasionally be examined to weed out materials that might get in the way of a student's search for information.

What causes books or other media to become outdated? Sometimes the information they contain is no longer true, as in a film or book on the nations of Africa produced five years ago, or a science textbook that takes no account of the new information gathered by satellites.

Sometimes the approach is no longer appropriate. The word choice and style of authors who wrote a generation or two ago can leave youngsters of today guessing, instead of helping them understand complex concepts or processes. For example, a biology textbook that is heavy on words should be replaced by newer materials that make use of life-like photographs and drawings.

The same is true of films or filmstrips. Scratched black-and-white films should be recycled and replaced by clear color films, film loops, or videotapes that better illustrate the subject. Some of these new formats also enable the student to control the pace at which the presentation moves.

As time goes on, the book that was the best available when it was written may be superseded by a much improved learning tool. Not realizing that a better medium is available, the student may select the older item and lose precious learning time.

So, numbers aren't everything. A collection of books or audiovisual materials is only as good as its content. Good teachers and school librarians are aware of new learning materials in every field, and they conduct a continuous re-examination of the existing collection to assure that students have the best tools to work with in the very important job of learning.

Richard J. Sorensen is the supervisor of Instructional Media Programs for the Wisconsin Department of Public Instruction

Help Stamp Out the Annual Inventory

By Donald Hamilton

The author takes direct aim at the arguments for the annual inventory. You are invited to let us know how you feel about this ritual

Every June school librarians busily prepare for their annual ritual—inventory. The origins of this curious custom are shrouded in mystery. It must have some relationship to moon phases, celestial appositions and "things that go bump in the night," because the need for an annual inventory cannot be found in rational terms. As you read these words, many of you will defend the inventory in "rational" arguments that have, unfortunately, little validity.

"Inventory is taken every year." The argument rejecting this defense is painfully obvious.

"Inventory is a requirement of the school board, the principal, the powers that be___" is only true if you choose to accept that defense as truth. Few boards have any policies about the school library in general, let alone about details of the operation. (In fact, many boards might be alarmed if they learned how much it costs to find out how much is lost from the library.) Principals often ask for "the inventory" as a way of pretending that they know something about the operation of the library. There is no legal requirement that a school library discover what is missing; rather, this is a decision made by the people who want the information.

"Inventory will assist me in buying materials." It will help you know what you don't have, but surely a purposeful collection policy will reveal gaps—in an ongoing process, not an annual binge or emotional purge in June. All that inventory tells some librarians is that they don't have as many books as they purchased in certain categories—like cars and sports and photography and horses and sex. Knowing this, many librarians will not buy any more books on those subjects, or they will establish closed areas within the library so that the grubby kids will keep their grubby fingers off the books!

"Inventory is necessary to keep the card catalog accurate." On the surface, this is a good argument, but several questions emerge. If the catalog is so important and useful, don't students report missing items to you throughout the year, allowing you to correct the catalog cards or re-order missing books? If the students do not report losses, do they care about or need the missing items? The other question might be, do the students use the card catalog to locate books?

"Inventory is necessary to show how terrific I am as a librarian." A small number of lost books shows how terrific the librarian is; a high number of losses shows how horrid the kids are. Or how overworked the librarian is (without sufficient clerical assistance to watch the kids steal).

"Inventory was an important part of all those marvelous tomes we read in library classes." Most of those tomes contained much that you ignore or reject as not relevant in the Mud Coulee School. Why then has this dinosaur remained firmly mired in the library quicksand? Is it part of public or university library tradition? No. . . most large libraries seldom take inventory. Its cost is far more than its value.

"Inventory is the time each year when students can see that we value the materials because we don't let students borrow them." Huh?

"If I don't take inventory in June how can I refuse loans in mid-May and get all the books back before school ends?" Does school ever end? Can't you loan books for the summer? Isn't it a great idea! Parents might even think so too. (Public relations begin at home.)

Help stamp out annual inventories—they are not a form of evaluation. They can be a mischievous reaction to a long hard winter, a masochistic kick at the shelves before the summer lazies, or a protest against "free" reading. (Self-service doesn't necessarily mean you can help yourself.)

The annual inventory should be dead. In its place should be a planned evaluation of the collection, an on-going process of building a relevant body of learning materials. If you must find out what's left of what you bought in response to perceived needs, then by all means approach the inventory as a means to that end. Think. 🕮

Donald Hamilton is the Education Librarian at the University of Victoria in British Columbia. He is also the coordinator of PEARSON, a biannual summer program for practicing school librarians held at the Lester B. Pearson College of the Pacific (see the January/February 1987 issue for a description of the workshop.)

Inventory

During my first year as a media specialist, inventory completely overwhelmed me. It took hours to count shelf list because duplicates of titles were listed on the same card. Many duplicates were marked as lost or discarded but they had not been taken off the shelf card, even if they had been missing for five years. There were also many "lost" books that had reappeared. Inventory in itself was a headache, but counting the cards proved to be a bigger one.

None of my media courses had given practical hints on jobs like inventory. So, I called the media specialist at our other junior high and together we devised this system:

1. First, I weeded six or eight titles of the same book down to two or three. Then we typed a separate card for each book. Granted, it took a lot of time, but I bless the day we did it.
2. Each copy two of a title receives a red flag signal that sticks up above the shelf card. I can pull open any drawer and tell at a glance how many duplicates we have.
3. If a book is missing, I put a paper clip on the right-hand side of the card. (I can sift through these to re-order.) If time permits the following year, an aide pulls the catalog cards for the missing books. We keep these cards for two years in a separate section. If we don't get the cards pulled, the shelf list of the still missing book receives a second paper clip (showing that it was missing for two years).
4. During inventory when I find a book that needs to be weeded because of its condition or other reasons, I put a blue flag signal on the shelf list. Then, we weed when we can.
5. To the "books added" record, I have added columns for duplicates and for new editions and replacements. Neither count as "new titles" but they do count in the total volume count. I also have a column for withdrawn books and one for lost books. (I also keep a list of audiovisual software added.)—*Donna Walters, Benjamin Franklin Junior High School, Valparaiso, Indiana*

Inventory in Four Hours

Because our media center doesn't close until the last day of the school year, inventory is difficult. It used to take us almost three weeks. Now we inventory our whole collection in one evening. I ask eight parents and eight student aides for their help. They are paired up and assigned an area to inventory. It usually takes about four hours to organize, answer questions, pull books for repair, and pass the cookies.—*Ruth Anne Gilbertson, Cameron (Wisconsin) Junior/Senior High School*

Inventory Year-round

Because I hate inventory time at the end of the school year, I have spread inventory over the school year. I start in September with the fiction section, pulling out all the paperbacks for special display and any repair work. This starts the library helpers with relatively easy work. October is the month for the 100s and 200s, because this is a small area. In November, we inventory the 300s and 400s, in December the 500s, in January the 600s, in February the 700s, in March the 800s and in April the 900s. In May we do the references and magazines.

I place a paperclip on the shelf-list card of missing books and type a list. Periodically students will search for these books. You can speed up or slow down this process, depending on your schedule. —*Betty Joyce Reilly, Alemany High School, Mission Hills, California*

Weeding 1,500 Books in Six Weeks

Student aides were able to weed our collection by following these guidelines. Each book card was checked for the last borrowing date. Any book that had not been checked out in the last five years was weeded. During the weeding, students wrote the call number of the last book they checked on a sheet of paper so the student who worked the next period knew exactly where to begin. After I scanned the titles, student aides pulled the card sets from the catalog and shelf list. Each set was paper clipped together and placed inside the cover of the book. An adult aide typed a list of these titles. With the approval of the school board, the 1,500 weeded books were donated to a local charity.—*Debbie Farynowski, Licking Valley Junior-Senior High School, Newark, Ohio*

Weeding Week

School departments had a chance to evaluate their section of the book and audiovisual collection during a special week in March. A schedule was sent to each teacher, announcing the week and the special day on which their department could give us recommendations on weeding. Teachers were able to see the materials available for their classes as well as identify outdated items. Using St. Patrick's Day for the theme enabled us to use colorful decorations and to serve green cookies and punch on March 17. Coffee and doughnuts were served daily.—*Linda Aird Vretos, West Potomac High School, Alexandria, Virginia*

Staff Helps with Weeding Process

We enlisted the help of staff members for weeding science and technology books. Armed with stickers and general guidelines, they found books with inaccuracies and outdated practices (for example, information about pesticides used by landscapers). The science teachers did this confidently, knowing we librarians would check their recommendations.—*Louise Beattie, Davies Vocational-Technical School, Lincoln, Rhode Island*

Munchies Help Weeding Process

When I was weeding the collection, I needed some faculty advice. I sent "cookie coupons" to the teachers, who redeemed them in the library for coffee and cookies while browsing through books pulled for weeding. Because of the cookies, the teachers spent more time evaluating the material. I also sent coupons to the administrators to make them aware of the weeding process. —*Kay Brennan, Fremont (Michigan) High School*

End-of-Year Reports Made Easier

I must complete an annual district and state report on the total number of titles and volumes owned, new titles added, and old titles withdrawn. Each year, accession records were checked and numbers counted. I now have a system by which I place a card at the beginning of each Dewey section in the shelf list on which I keep a running total of titles, volumes, additions, and discards. When I file new cards, I adjust (in pencil) the numbers to the cards at the beginning of the section. When report time comes, I simply pull totals from the cards.—*Sue Coon, Vandalia-Butler School, Vandalia, Ohio*

Weeding Catalog Cards

When I started my job as head librarian in my district's high school library, I found many catalog cards for books that were no longer in the collection. To verify my catalog, I consecutively numbered the backs of the cards, starting with the last card in the drawer and working to the first. Then I put the cards in Dewey number order and checked them against the shelf list. After many errors were uncovered, I then organized the cards by the numbers on the backs and re-entered them into the catalog. Though time consuming, this was effective.—*Maxine Drabert, Bradford Area High School*

One Way of Weeding the Card Catalog

Use the following procedure to pull cards from the card catalog for withdrawn books:

- Alphabetize the shelf list cards for all withdrawn books and use them to pull all main entry cards. Set the shelf list cards aside.
- Alphabetize the main entry cards by author, pull all author cards, and set the author cards aside.
- Alphabetize all main entry cards by title, pull all title cards, and set them aside.
- Alphabetize the main entry cards by first subject headings, pull all first subject heading cards, and set them aside. (Repeat for second and all subsequent subject heading cards.)
- Put all cards pulled from the card catalog in alphabetical order and, using the shelf list cards, pull all cards for each shelf list card, discarding each set of cards when through.

I have found this procedure to be easier and faster than taking one shelf list card at a time and pulling all cards for it.—*Valeria J. Phillips, Wichita Falls (Texas) High School*

"Recyclopedia": Weeding an Encyclopedia Set

I wanted to discard an old *Encyclopedia Britannica* set, but the English teachers begged me to keep it because they preferred its author biographies over those in other encyclopedias. When it became necessary to let the books go, I went to work with a razor blade and a pen. Using a list of authors from the English department, I cut out the biographies and labeled them by source. I also cut out the color plates of animals and plants for the science department, African masks and period dress for the art teacher, and articles on different religions for the sociology teacher. Now we have articles for the information file, posters for the classrooms, and shelf space for the media center.—*Jennifer Elrod, Newton-Conover High School, Newton, North Carolina*

Paperback Tips

When inventory time rolled around, I found it extremely time consuming to keep opening up paperbacks to check on the copy numbers. To make it easier to tell if a copy number is missing, I use a medium felt-tip pen to write the number on the top edge of the book near the spine. I do this with only multiple copies of books. It is so much easier and faster now to see at a glance which particular copies are missing.

I started out doing this just for my paperback collection. It worked out so well, I did my entire collection, including the reference area. It has certainly made taking inventory a lot easier for me. Now I just spot check certain books at random to see if the correct book card is in the book.—*Linda Nelson, North Carroll High School, Hampstead, Maryland*

Discard *DISCARD*

Some libraries stamp weeded books with the word *DISCARD*, and this can be bad PR. Budgets are tight, so administrators, parents, and trustees may find it paradoxical that we "discard" books and then ask for money to buy more. A less wasteful-sounding term is *WITHDRAWN*, which indicates that an outdated book has been carefully evaluated. It's amazing how much the term we use reflects on our images as stewards of public funds.—*Ron McCracken, Sutton (Ontario) District High School, Canada*

Using a Computer to Keep Your Inventory Records

If you don't have an automated system, you can still simplify your inventory record keeping by using a spread sheet program on the computer. Mine is on *AppleWorks*. Categories to set up are shown in figure 1: Books (or any media), Initial number of titles, Titles to date, and columns for you to add your additions on various dates.

The Titles to Date is the only column that needs a formula, figure 2. It should start with the initial number of items and add or subtract the amounts entered in the date columns. For AppleWorks that formula is @SUM(G8...Q8) +C8, where 8 is the row with the data to be tabulated. The formula changes for each row where data is to be tabulated. (The program can do this automatically.) The final column Totals figure 3 needs this formula to total the books @SUM(E43...E8).

Templates for budget and other programs for Apple and Macintosh computers are available from: Apple Library Users Group Newsletter, 10381 Bandley Dr, Cupertino, CA 95014.--*Anitra Gordon, Lincoln High School, Ypsilanti, Michigan.*

Dating Fiction Books for Weeding

When inventorying the fiction section, it's a great help to put the date (e.g.: '91) on the date due slip for all those books that haven't been checked out for awhile. After the fifth or sixth year (!)--you'll know by how many times you've added a date--it's safe to say the book's not going to be checked out!! At that point, it can be withdrawn and added to the stack of "free" books for teachers or students.--*Renee Naughton, Walnut Springs Middle School, Westerville, OH*

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Section Eight

Clerks, Student Aides and Volunteers

Introduction

Clerks, Student Aides, and Volunteers

It's a fact of life that school libraries are notoriously understaffed. Far too many school libraries are run by only one professionally trained person, and many librarians must manage without any paid assistance. Even when clerks or secretaries are employed, librarians still need to recruit volunteers--students, parents and others. School officials at all levels need to take into account school size and student population in determining what ratio of professional to paraprofessional worker is required to adequately staff a school library. Until this happens, we will continue to staff our libraries as best we can with an ever-changing assortment of helpers who possess a variety of skills and capabilities. This section offers guidelines for managing the helpers, volunteer and paid, typically found in school situations.

Clerks and Secretaries

Supervision of salaried, adult employees requires the librarian to have, or learn, some basic principles of personnel management. As a supervisor, you must determine what duties the clerk will perform, the priorities for these duties, and the scope of the clerk's assignments. Several articles in this section touch on job descriptions. In addition, you will want to strive for a smooth working relationship with the clerk. If you have had no experience in supervising workers, you may want to consult some books on supervision. There are a number of procedures that will lead to a good day-to-day relationship. For example:

- Give the employee time to learn the job. (Remember, there's no formal training ground for library secretaries. Don't expect a new employee to pick up everything on the first try.)

- Provide as much written material as possible, including manuals and policy statements.

- Offer a glossary of library terminology. Suggestions for developing a customized glossary are included in this section.

- As much as possible, allow the clerk to develop his or her own routines.

- Develop some guidelines for the clerk to use in dealing with students. For instance, will the clerk help students with their reference questions? Will there will be clear-cut line between clerical and professional jobs?

- Be alert to the clerk's need for guidance, but allow him or her to develop a feeling of ownership for the job.

- Give credit to the clerk for the work performed. You will set the tone for the students' and teachers' attitude toward the clerk.

- Protect the clerk from unreasonable demands from others.

- Take time to explain school policies and problems to the clerk. Well-informed and satisifed school employees are a force for good public relations in the community.

Student Aides

A well-run student aide program benefits the library, the school program and the students themselves. Among the approaches to student aides are credit classes, clubs and informal volunteer arrangements. The benefits of student work in the library will depend on your attitude toward the activity. There is the risk that students can be exploited by authority figures in the school. The key to a program that offers benefits to the students and the school is planning. Articles in this section offer ideas for recruiting, instructing, motivating and rewarding students.

Some students will be obvious candidates for volunteer work because of their interest in books and libraries. Be careful not to exclude students whose interest is not so obvious, such as special education students or students who do not have an opportunity to use the library frequently. Using an application form and a school-wide invitation to apply (see Section 14) is one way to broaden the base of student candidates.

When you have chosen student aides, your work is only beginning. Managing this operation requires time and planning. One aspect that requires special attention is communications. Like a team coach, you must motivate the students to achieve goals. Thus, you should be sure the students know the goals for the library and the roles of each member of your team, including the professional and clerical staff.

You must communicate clearly to the students what you expect them to do on a day-to-day basis.

Students bring a wealth of interests and enthusiasms to the library operation. Some will be computer enthusiasts, others will have an artistic bent for displays and bulletin boards, and yet others will be fascinated by cameras and electronic equipment. All your creative management efforts will be brought into play when you work with this group.

Adult Volunteers

Many librarians turn to the community for assistance from parents, retired educators and others who are willing to work as unpaid volunteers. You will need to adjust your goals for this group according to the pool of volunteers available to you. If you have volunteers who only want to work occasionally, you will need to decide which tasks lend themselves to distinct blocks of time--for example, inventory, conversion to an automated circulation system, periodic "housekeeping" chores. Those who want to work regularly can be given work with greater on-going responsibility.

Volunteers will generally be residents of your school district. They will be forming opinions of the library and the school each time they enter the school. A great deal of image-building rests on your shoulders. You will want to be sure that you have meaningful work for these volunteers to do. You will want to be prepared to use their time productively and never give the impression that you are merely providing busy work. Certainly, you will always demonstrate that you are putting the extra time created by the volunteer's presence to sound, educational purposes.

Recognizing Library Volunteers

Expressions of appreciation are in order for adults and students who give their time to the library. The expressions can take many different forms--food treats, parties, recognition events, certificates, flowers and gifts. The important thing is not to overlook the recognition that these volunteers deserve.

Anitra Gordon

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A Glossary for School Library Workers

The following is a skeleton that you can use in the development of a glossary for student and adult workers in your library. It includes some of the basic terminology that may be unfamiliar to lay persons. Remember, all of us are laymen in another's profession. To develop and customize this list, try to think of all the terms that are used in different ways in the library (for example, a catalog can be something one gets in the mail) and terms that are specific to your school. Also, add to the glossary when you find you have to explain terms to your helpers.

Audiovisuals. Filmstrips, videos, slides, audiotapes and computer software are often lumped together under the term audiovisual materials.

Autobiography. An individual's life story written by the individual.

Award Books. Children's books that have received awards for merit or excellence from established groups. These books are often marked in a way to distinguish them on the shelves. The most prestigious of the national awards are the annual Caldecott Award given to a picture book for excellence in illustrations and story and the Newbery Award for excellence in story.

Biography. The life story of one individual written by another person. When a book contains more than one biography it is called a collective biography.

Card Catalog. A record of the books and audiovisuals in the library. Historically this record was in the form of paper cards. Usually there were three or more cards, all filed alphabetically, for each book: one filed by the author's name, another by the title, and one or more for the subjects of the book.

Collection. All books, magazines, audiovisuals, and other materials in the library.

Copy Number. The library contains more than one copy of some books. Each book is given a number on its card and pocket. The number of copies of a book in the library will be recorded on the shelflist card.

Dewey Decimal System. A system devised by Melvil Dewey for assigning numbers to library materials. Dewey established 10 main classifications for nonfiction books: 000 Generalities; 100 Philosophy and Psychology; 200 Religion; 300 Social Science; 400 Language; 500 Natural Sciences and Mathematics; 600 Technology; 700 the Arts; 800 Literature and Rhetoric; 900 Geography and History. All fiction books are assigned letters that correspond to the author's last name. The numbers and letters used to identify books are called "call numbers."

Discard. Materials that are out of date, inaccurate, or physically damaged are withdrawn from the collection. They may be offered to students or staff. If so, each book should be stamped "discard" or "withdrawn."

Easy Books. Books for the youngest readers usually have many illustrations and little text. They are generally shelved in one section for the convenience of beginning readers rather than placed with more demanding books.

Fiction. Imaginary stories. Long works of fiction are also called novels. Shorter works are called short stories and may be published in collections.

Nonfiction. All books that are not fiction. The majority of nonfiction works are informative, although poetry, folk tales, plays, and essays are also considered nonfiction.

Paperbacks. Books with paper or cardboard covers. Generally they are not cataloged and are shelved together, but some expensive paperbacks are treated like hardback books.

Professional Books. Books primarily of interest to teachers, with information on curriculum, teaching, discipline, and related topics.

Reference Books. Books referred to for specific information and not normally read through. These materials include encyclopedias, dictionaries, manuals and handbooks. Often they are shelved together and are either not circulated at all or have special rules for circulation since they must always be available during library hours.

Shelf List. A card file of books and AV materials in the library arranged in the order they stand on the shelf. There is only one card for each item or set. Copy numbers are added as additional items are purchased.

Vertical File. Also called Information File. The file that holds pamphlets, newspaper articles, maps, travel brochures, and other non-book items arranged by topic. Because of the ephemeral nature of some of these materials, they are checked and updated more frequently than the rest of the collection.

For Further Reading

The Librarian's Thesaurus: A Concise Guide to Library and Information Terms by Mary Ellen Soper et al. American Library Association. 1990, 164pp. A source of definitions and discussions of hundreds of terms from "acquisitions" to "workstation."

Shelving

By Richard K. Moore

These guidelines might be helpful for student and adult volunteers.

1. Books should be placed evenly along the front edges of the shelves so call numbers can be easily read.

2. Nonfiction books are arranged numerically on the shelves by the Dewey Decimal System. The following numbers would be arranged in this order:

250	374	501.2	501.2	616.04	616.14	616.4	626.3
MAU	REA	FAU	STE	PIT	FAU	AND	JOH

3. The three letters just under the number indicate the first three letters of the author's name, except:
    a. In biographies (921), the first three letters are those of the name of the person the book is about.
    b. When the book has no author, the first three letters are usually those of the title.

4. Fiction and Story Collection books are arranged alphabetically by these letters. If the letters are the same, the rest of the author's name is used alphabetically. Fiction and Story Collection books are in separate areas in the library.

FIC (fiction)	FIC	FIC	FIC
	BRE	STO	ZEB
SC (Story Collection)	SC	SC	SC
	CHA	POE	TOL

5. The term "to read" the shelves means checking to make sure the books are in the proper order on the shelves and none are misfiled.

6. The term "to shelve" the books means taking books that have been returned (and that have the check-out cards inside the pockets again) and placing them on the shelves in the proper order.

Richard K. Moore is the Librarian at Torrance (California) High School

Rules for Filing Catalog Cards

Condensed from several sources, the rules given here are examples of the more extended rules you may want to provide for student or adult volunteers working in the library. Some areas of controversy that may be confusing to volunteers are noted. Only you can inform your helpers about how filing is done in your library.

- Book cards are filed in alphabetical order by the words on the top line. If the first word is the same on several cards, use the next word for alphabetizing. Some libraries alphabetize word-by- word, some alphabetize letter-by-letter, which does make a difference.

  EXAMPLES:

WORD-BY-WORD	LETTER-BY-LETTER
San Diego	Sanchez, George
San Francisco	Sandburg, Carl
Sanchez, George	San Diego
Sandburg, Carl	San Francisco

  The word-by-word system follows the rule "nothing before something" (a space is "nothing"). The letter-by-letter system ignores spaces.

- When a line begins with an article (a, an, the), omit the article and file by the second word. When an article appears in the middle of a phrase, it is considered in filing.

  EXAMPLES:

The children in Asia	file under	Children in Asia
The children in the Andes	file under	Children in the Andes

- Some libraries alphabetize abbreviations as they are actually spelled (Dr., Mr.) while others alphabetize abbreviations as if they were spelled out in full (Doctor, Mister).

- When the same word is spelled two different ways (color-colour; honor; honour), some libraries file by the way the word appears. Other libraries file as if the word were spelled in the currently accepted American usage.

- In some libraries the numeral 4 is alphabetized as if it were written out (four). In other libraries, numerals are filed before letters, Roman numerals are treated as if they were Arabic, and written numbers are filed alphabetically.

Rewarding Student Aides for Service Well Done

By Anitra Gordon

Rewarding and recognizing aides is one way to say thank you. It's also a way to motivate aides. The list below suggests some ways to show that you value their work.

Extrinsic

- Bring in cookies or snacks.
- Give inexpensive gifts such as books and posters from book club orders, food certificates from fast-food restaurants.
- Award certificates. Make an occasion of this by awarding them during an honors assembly, or ask the principal to distribute them at a parents' advisory meeting or other special occasion.
- Award pins.
- Write personal notes.
- Send letters to parents of the student aides. These can go out with report cards.
- Arrange to have pictures of the student aides in the yearbook.
- Write articles for school and community newspapers on the work of the student aides.
- Mention aides in a library newsletter or annual report.
- Have supplies such as tissues, bandages, pencils, and paper available for the aides' use.
- Promote special recognition for top-performing aides. Often civic groups want to honor students. The groups usually make contact with the school counselors. Let the counselors know you have outstanding aides.
- Ask for students' advice in selecting popular reading material.
- Allow student aides to have first pick of new books.

Social

- Allow student aides to work with friends whenever possible.
- Give parties for aids and volunteers. Provide the main dish and ask them to bring snacks.
- Post pictures of the aides in the library.
- Tell teachers about the work and special performance of aides.
- Allow aides to explain programs or machines to other students and staff.
- Post a sign giving credit to students who are responsible for ditto or other machines.
- Be ready to listen when aides want to talk about their activities.
- Sponsor an outing to another library or an event.
- Be willing to be a chaperon when aides need one for a function.
- Attend athletic events, plays, and other activities the aides participate in.
- Celebrate aides' birthdays with a card and a small treat.
- Send get-well cards or notes.
- When aides do a job requested by teachers (mend a book, run dittos), add the student's name on any cover memo or job form.
- Ask aides to sign bulletin boards they've created.

Intrinsic

- Tell aides how they are doing on a new task.
- Assign tasks with enough challenge to make the work interesting.
- Give aides responsibility for important, difficult tasks.

Anitra Gordon is the Librarian at Lincoln High School, Ypsilanti, Michigan

Thanking Clerks and Adult Volunteers

By Anitra Gordon

Time and money are two precious commodities. Spend some of both to reward and thank your clerks and volunteers.

For both clerks and volunteers

- A card and perhaps a gift on birthdays and at Christmas.
- A thank you note at the close of a semester and after special projects are completed.
- Flowers and house plants.
- Praise and thanks on a regular basis.

For your clerks

- A gift on Secretaries' Day, the third week in April.
- Personalized stationery or note paper. Use Print Shop or other programs to make them on the computer. There are samples in Section 10: Computers. Many copy stores will make note pads from your design.
- A memo to the principal, to put in the secretary's file, recognizing good performance.

For the volunteers

- A letter to the newspaper thanking them. This may help you recruit new volunteers.
- Nominations for awards sponsored by local, state, and national groups.
- A luncheon or tea. Ask teachers who benefit from the volunteers' services to bring a dish. Encourage your principal and superintendent to attend. If your school building or district honors volunteers, make sure library volunteers are included.
- Certificates.

Anitra Gordon is the Librarian at Lincoln High School, Ypsilanti, Michigan

Notes

Hiring A School Library Secretary

By Anitra Gordon

"You don't care if she's not a fast typist? Then just what do you want a secretary to do?" your personnel director may ask if you're describing desirable skills for a new secretary or paraprofessional. The term secretary usually conveys skills far different from those needed by a typical library clerk. This may be the time to present your description of the ideal candidate. In addition, your description of requirements and duties will help the new secretary understand the job and the priorities and goals of the library.

General Requirements

The successful candidate will enjoy working with and helping people. The candidate should have:

1. The tact and confidentiality needed to work effectively with students, staff and community members.
2. The ability and initiative to perform assigned duties with minimal supervision after the initial training period.
3. The ability and enthusiasm to instruct, supervise and praise student assistants.
4. The expertise to do word processing and keep records on a data base program.
5. The skills to operate office and audiovisual machines.
6. The typing, filing and budgeting skills needed in the library.
7. The ability to learn how the library is organized.
8. A high school diploma.

Secretarial Duties

This outline of clerical duties can serve as a model for an outline specific to your library.

1. Circulation. The secretary will:
   a. put the daily circulation cards and slips in order.
   b. record the amount and type of circulation.
   c. instruct and supervise students who card the books.
   d. set the dates for the stamps.
   e. type the overdues on the computer and deliver to teachers.
   f. pull the report cards being held for overdues at the end of the marking period.
   g. supervise aides working at the circulation desk.
2. Magazines. The secretary will supervise student aides who:
   a. check magazines in and out.
   b. put out new magazines.
   c. file and organize back issues.
   d. withdraw old issues and prepare boxes for new ones.
   e. type magazine orders.
3. Work room. Working with student aides, the secretary will:
   a. maintain the ditto and thermofax machines.
   b. monitor supplies of paper, dittos, transparencies, fluid.
   c. set up procedures for aides to follow in cleaning machines.
   d. instruct and supervise students who use the ditto and thermofax.
   e. instruct and supervise students who laminate materials.
4. Equipment. The secretary will:
   a. work with the librarian to check out equipment requested by teachers.
   b. work with the librarian to change bulbs and check machines for needed repairs.
   c. supervise students who duplicate tapes and records.
   d. supervise students who use the dry mount press, VCR and other machines.
   e. keep track of bulbs used and prepare orders for new ones.
5. Supervision of student aides. The secretary will:
   a. work with the librarian to instruct and supervise student aides.
   b. work with student aides on projects and assignments.
6. Orders. The secretary will:
   a. help the librarian keep the accounts on the spreadsheet.
   b. type orders.
   c. check in orders.
7. Processing materials and machines. The secretary will:
   a. supervise students who prepare paperbacks for circulation.
   b. supervise students who type cards for hardbacks and audiovisual items.
   c. supervise students who label, stamp and prepare new materials.
   d. label new machines, prepare cards for inventory and add equipment to computer inventory.
   e. prepare catalog cards per written specifications.
8. Filing. The secretary will:
   a. work with the librarian and aides to label vertical file material.
   b. supervise students who file vertical file materials.

   c. label the vertical file and card catalog drawers.
   d. supervise students who file and withdraw cards from the card catalog.
   e. file and withdraw book and audiovisual catalogs.

9. Inventory. The secretary will:
   a. work with the librarian and aides to inventory books and materials.
   b. keep track of and order library supplies.
10. Other jobs. The secretary will:
   a. supervise students when the librarian is absent from the library.
   b. open and sort mail.
   c. type (computer and typewriter).
   d. help students use *AppleWorks*, *Print Shop* and other simple computer programs.
   e. perform additional jobs as directed by the librarian.
   f. work with the librarian to increase library efficiency.

Interviewing Library Secretary Candidates

When school officials are filling a library position (secretary, aide, paraprofessional), you should ask the personnel director if you can participate in the interview. Then, have your interview questions ready. Below is a sample. Before asking the questions, you should briefly explain the job requirements and answer questions.

Possible questions include:

1. What is your post-high school educational experience?
2. What specific skills will you bring to the library work? Hobbies? Volunteer work? Former jobs?
3. What experience have you had with computers? ditto machines? VCR's?
4. What experience have you had managing a budget?
5. What do you know about how libraries are organized?
6. Why are you applying for this job?
7. What experience have you had with students this age?
8. What are some typical characteristics of students this age?
9. What books do they enjoy?
10. How would you handle a misbehaving student?
11. How would you motivate student assistants?

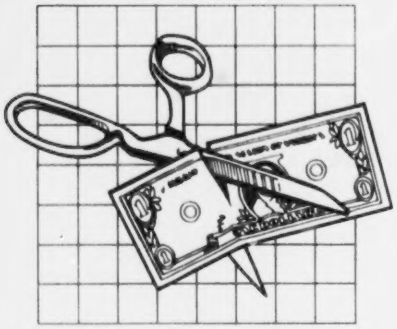
You should observe and rate the candidate's:

- Appearance
- Manner
- Ability to express him/herself
- Health and enthusiasm
- References

During the interviews, you should take notes on the candidate's responses. Finally, rate the candidate's responses and your observations (fair-good-excellent) on a 1-3 scale.

Anitra Gordon is the Librarian at Lincoln High School, Ypsilanti, Michigan.

Notes



Student Aides: A Valuable Resource

By Faye A. Lander

Student aides may require more supervision than adult aides, but in tight budgets they can make your dollars go further. The author describes her procedures for both student volunteers and assigned student workers.

When budget tightening makes adult aides a luxury of the past, the use and training of student aides become a necessity. Parent volunteers are often out of the picture because, as you know, mothers are working in today's economy. Besides, is there anything else but a *working* mother?

The fact is students in high school and middle school can be excellent and skillful library workers. If you keep records of their training, their promptness, and work evaluations, students will discover that their library has provided them not only with a recognized in-school experience but with future job references as well.

I have found that employers are paying attention to teenagers' job references. Other librarians who know of our training give our students serious consideration for paid employment. Many students know that they will need to seek work in college. I encourage my students to apply for jobs in college libraries. Students with high school library work experience often have an advantage in landing those jobs. But even if the student doesn't work in the college library, aide training will make him or her more knowledgeable of the facility and its services.

In a girls' high school I had three levels of student workers: students who volunteered to work at the circulation desk; those who volunteered to go through the library aide training program; and work-study students assigned to the library.

Circulation-desk Volunteers

Some students who like desk work have been regular volunteers for several years. A few have put in as much as an hour per day. They receive recognition for this volunteer time and, if they wish, the hours are recorded on their transcript.

Students who work at the desk provide an important service. I feel someone should be at the circulation desk at all times to help oversee checkouts. These students stand guard over reserve materials and those popular paperbacks which have a way of disappearing. In addition, students are less likely to sign a false name in checking out materials when another student is working at the circulation desk. Student volunteers are familiar with reserve materials and class assignments and this enables them to help other students who bring questions to the circulation desk.

Volunteers are instructed in desk procedures and most find that they can study while working at the circulation desk. I pay particular attention to their promptness and responsibility as well as the way they address faculty and students. Politeness and professionalism count.

Trained Library Aides

The second group, students who volunteer to learn library aide procedures, are given extensive training. They learn desk procedures, shelving, filing, book repair and processing, audiovisual care, maintenance and operation. They learn to operate 11 pieces of audiovisual equipment. Maintenance and a regular cleaning schedule are important aspects of training.

Work-Study Students

Every effort is made to train the third group of student aides, work-study students, in the full aide program. But, just as the other volunteers can select areas of preference, such as art, typing or equipment operation and maintenance, I try to steer work-study students into areas where they show the most interest and competence. Unfortunately, some of these students have been assigned to the library because they need tender, loving care. A few can gain status by working as library aides. Others may have difficulties.

I have found that rapport can be achieved and sometimes problems can be resolved by working side by side with these students in tasks such as book repair or covering paperbacks. Pasting pockets, stamping, and putting on jackets do not require the student's un-divided attention. Sometimes by being busy with such work, a student may become more relaxed and feel free to talk. I regard this seriously. There is no sense in having shelves of books about teen problems without realizing that the teens who work for you have problems too. Serious problems can be referred to the guidance counselors. Sometimes, the student only needs someone to listen sympathetically or, in the case of academic difficulties, some guidance to good resources. While individual tutoring with the teacher's permission cannot be done extensively, students will often take off on their own after some help in their school work.

The secret to success with student workers assigned to the library is to recognize that some are troubled and some may resent working. Careful supervision and matching skills and concentration levels to tasks can prevent disasters, such as the student who pasted our book pockets upside down.

Although I train all students to shelve as part of the aid program, I only choose three to four students to shelve regularly. Even then, they place books vertically rather than upright so that I can check for proper shelving. Most libraries follow this procedure for initial shelving in the training program, but I continue this for the whole year. I do not allow students to file check-out cards. Students do card returned books (because they can be quickly checked), but I have found too many hands doing this causes misfiling. Students learn that checking on work done helps prevent errors.

Reluctant aides need to learn work habits and to recognize that their help if properly done is needed in the library. Performance evaluations are stressed as well as the job referrals that can be obtained from the library.

It is important for the librarian to have empathy for the student who doesn't like library work. Even those of us who love this work and find the arrival of new materials like Christmas year-round also find some library tasks tedious and monotonous. One way to spark student aides' interest is to give them first crack at new materials.

General Procedures

The same general procedures are followed for all student workers. A sign-in book is a means for keeping track of time, work done, and evaluations of job performance. Each student is responsible for signing in, recording the date and time, and the work done. In this book I write notes to the student on the jobs to be done. Here I can also indicate that a job was particularly well done. I try as much as possible to record when a student has taken initiative. I write at least one letter or note of thanks and commendation to parents. Copies of these letters and ones written as job references are kept in the student's section of the sign-in book.

All students are asked to work one full grading period and to work in 30 to 40 minute intervals.

Check lists of library jobs are prepared on slips of paper the size of check-out cards. The check list shows at a glance what areas of training a student has received. The check lists for each worker are kept in the circulation file.

Several student volunteers work in the library all four years of high school. I let them know, however, that even one semester of good work counts. They are free to move to other school activities and welcome to return to the library work. Some students do special projects or take part in special work sessions at mid-term or the end of the year. These times are recorded and earn students an unexpected increase in volunteer time. Many of our students receive recognition for volunteer time at our awards banquet when community volunteer time is rewarded. Work in the media center is considered and recognized as a school service. 📖

Faye A. Lander is the librarian at Chagrin Falls (Ohio) High School. The program she describes here was implemented at her former post in an all-girls' high school.

Student Volunteers

By Jane Cabaya

In our small school of 550 students in grades seven through 12, the library is establishing an active group of students interested in working behind the scenes. They are "friends of the library" who have volunteered to work before, during, and after school.

Our group usually begins with many enthusiastic seventh graders who work along with older students. The library is one area of school life where age and grade level do not segregate the group. From the eighth grade on up, aides come and go depending on their classes and the amount of time they can devote from their school work. Their work may vary from sorting and alphabetizing to equipment repair and computer programming (see boxed copy). The enterprising student who comes to know the librarian and the adult aide may find other creative ways to help if he is given a little incentive and a good amount of praise. Student volunteers may also begin to enhance the relationship between the faculty and the media center by helping their teachers develop projects and special interest materials.

Our group of student aides is making the library the place to brainstorm solutions to problems, dealing with everything from bulletin board ideas to fast-printed programs. If the staff and the students don't have ideas or know-how, the library collections are tapped. This process of searching, with guidance from the librarian, becomes the process they will rely on in the future.

Most of our students invariably become addicted bookworms. If they did not have an interest in reading before they began working, they soon discover fantasy, romance, or nonfiction books that they had no idea existed.

Field trips to other school libraries and special libraries nearby have created an interest in student library work. At Christmas and the end of the school year (and on unannounced occasions for "any old reason"), we have parties.

An official structure has been instituted with the offices of president and secretary-treasurer in the last year. We also have begun to earn money by selling breakfast rolls before school on a weekly basis.

There are many avenues for improvement and development that can be investigated and used by the library and the aides, such as parent and student involvement, a reading club, scheduled equipment delivery, and a teacher assistance system. These ideas are already coming from the student aides themselves. The staff and student aides in our library are becoming a budding, organized loyal group, anxious to help any person who walks in the library door with any problem.

Jane Cabaya is the librarian at Kasson-Mantorville High School in Kasson, Minnesota. She is also a BOOK REPORT reviewer, often doing our music reviews.

Notes

STUDENT:
WHAT IT'S ALL ABOUT

Aide's Record of Great Accomplishments

Name: ______________________

Grade ____ Date: ______________________

Make a check (√) at the area when you know it.

AT THE MAIN DESK
- Check out books
- Check out reference
- Check out pamphlets
- Renew books
- Make reserves
- Check in books
- Check overdue books
- Magazine use
- Microfiche use
- Copy procedure
- File checkout cards
- Change the stamper
- File pamphlets
- Shelve books
- Special sources
- AV set-up for students
- Change signs
- Interlibrary requests

OFFICE
- Process magazines
- Alphabetize cards
- File catalog cards
- File shelf list cards
- Inventory procedures
- Withdraw materials
- Process new books
  - Card sorting
  - Stamping
  - Add purchase info
  - Covers and cards
- Book mending
  - New spine
  - Page repair
- Know supplies inventory
- Count for shelf list
- Use computer
- Help with orders
- Sort catalogs

AUDIOVISUAL
- Shelve materials
- Filmstrips
- Films
- Records
- Slides
- Charts
- Maps
- Cassettes
- Videotapes
- Transparencies
- Reel-to-reel tapes
- Posters
- Disks
- Audiovisual for teachers
- Add leader to films
  - Splice films
  - Repair films

EQUIPMENT
(checkout, care, cleaning, maintenance, repair)
- Cameras
- Cassette recorders
- Computers
- Filmstrip previewers
- 16mm film projectors
- 8mm film projectors
- Microfiche readers
- Opaque projector
- Overheads
- Phonographs
- Public address system
- Filmstrip projectors
- Screens
- Slide projectors
- Slide maker
- Reel-to-reel tape recorders
- Television monitors
- Videocassette recorders
  - reel-to-reel
  - standard cassette
  - portable cassette
- Bulb inventory
  - Change bulb
  - Check old bulb
- Tool drawer
- Manuals location

Learning Objectives for Library Aides

By Jane Cabaya

This librarian gives student aides a special advantage in understanding the library and their future in it

Since 1984, I have offered an independent study course for library helpers. The course has the dual purposes of improving the library use skills of these volunteers and introducing them to career opportunities in the library field. In addition, the training gives the students a special position in the school itself. Teachers and students begin to look to these aides for extra help because they know the aides are knowledgeable.

I have found materials for readings, projects and assignments in professional journals and books. Worksheets, quizzes, audiovisual materials, hands-on lab experiences and field trips are developed to fill the learning objectives for this course. In addition, students can receive credit for work in compiling bibliographies and the audiovisual catalog.

This course has been fun to develop over the years. I'm always looking for new ways to present the topics to the students. Sometimes they are guinea pigs for special projects that are used in the school curriculum, including games and computer projects. The students are also the first to try out new books and audiovisual purchases.

To provide structure for the training I have developed the following learning objectives.

Curriculum Objectives
For a Media Services Class

1. The student will be acquainted with the general aspects of the media center and information services and be able to

- identify key words and phrases.
- describe all the items used in the library including materials, equipment, and basic physical facilities.
- know the parts of a book and be acquainted with the publishing industry.
- be aware of the reference materials in different subject areas.
- have a working knowledge of the Dewey Decimal System of Classification and how to apply it in shelving.
- understand the design of the Library of Congress Classification System and be aware of other classification schemes.
- know the arrangement and types of cards in the card catalog and computerized catalogs.
- be acquainted with all media formats and learn the advantages and disadvantages of their uses.
- distinguish reference books from other materials and understand the unique purpose and formats for these material.

2. The student will be exposed to an overall view of the information field. He will

- become acquainted with information and how it has been stored and retrieved from ancient times to the present.
- study types of information storage and retrieval used today.
- consider how information will be kept and disseminated in the future.

3. The student will be acquainted with policies and procedures of our center, its service to the school and community and its relationship to other information sources. The student will know the policies for dealing with different types of library users. The student will be made aware of other information sources used by the students.

4. The student will have a working knowledge of equipment used in the information area. The student will

- be acquainted with all the basic terms used in working with audiovisual equipment.
- be familiar with the rules for using, maintaining, and cleaning equipment.
- be familiar with all types of equipment available in the library.

5. The student will be exposed to the different methods and directions that can be taken when there is a request for information. The student

- will understand the standard reference interview process.
- will deal with special and difficult situations.

6. The student will gain proficiency in using the computer, word processing and database programs, and online terminals. The student will do searching and inventory conversion and assist with intercenter loans.

7. The student will become acquainted with the online telecommunications as they are related to information storage and retrieval. The student will

- learn basic terms in telecommunications and those terms also used for retrieval of information.
- become aware of online systems and databases available.
- use information systems and their databases to search for and retrieve information.

8. The student will become aware of local, statewide, regional, national, and international information sources and their unique characteristics. He will

- understand the relationships or isolationism of other information sources and the reasons for their specific philosophies.
- understand the plans for future information systems and their possible impact on the individuals using them.

9. The student will scan the careers available in the information storage and retrieval fields.

Jane Cabaya is the Media Specialist at Kasson-Mantorville High School in Kasson, Minnesota. Her article on student volunteers appeared in the September/October 1984 issue.

Learning Objectives for Library Aides: Junior High Version

Jane Cabaya's learning objectives for library aides in the March/April 1989 BOOK REPORT stressed information retrieval skills. Fascinated by the number of retrieval skills needed by the high school student, I compared the types of skills taught in the elementary library and asked myself where the junior high library stands in the transition to high school skills.

As students advance through the grades, every year can be thought of as their last chance to be library "generalists." Each year they become more specialized. The junior high years can be a time to build a broad foundation. Here are the learning objectives I wrote for junior high aides in our library:

☐ To develop a wide range of interests by writing a short summary of a magazine article each week.

☐ To assume responsibility for keeping a section of the library orderly and clean.

☐ To gain and use card catalog knowledge.

☐ To build on and maintain existing vertical files.

☐ To gain an appreciation of the history of libraries.

☐ To use basic reference tools.

☐ To locate materials quickly and easily.

☐ To create subject bibliographies.

☐ To re-shelve books accurately.

☐ To manage check-out stations, including statistical records.

☐ To enjoy the atmosphere of the library.

☐ To attend booktalks presented by the librarian.

☐ To use extra library time constructively.

☐ To produce a video. (Our school offers a semester of audiovisual instruction. The aides produce a video on a theme, such as current events or community history.)

—Barry Nelson is the Librarian at Lincoln Junior High School in Kenosha, Wisconsin

Notes

Volunteer Management

By Paul Rux

How do I set up a program of volunteer student aides?" This question was put to me in a telephone call from a school librarian recently. We talked at length. In addition, I sent him a memo summarizing the salient points of our conversation. I want to share the thrust of our talk and memo because it helped him; it may help others to get a handle on volunteer management.

First, you need to be clear in your mind about why you want volunteers, especially if you need to make a case to administrators for some financial support to build and maintain an aide program. Delegating routine chores in order to save yourself for critical tasks is one obvious reason. Volunteers, moreover, gain practical work experience in communications and information systems. Such learning is a strong selling point for a volunteer program, particularly in a school setting.

Don't forget, too, that your volunteers are links to constituents beyond the library, who can be mobilized to support the library. Volunteer activities afford super news opportunities, which can enhance the value of your library to administrators and the community.

Because many of us are asked to provide more services from a shrinking budget, expanding the human component of this base is one way to maintain our effort. At the same time, it strategically positions the library to handle future growth.

Having thought through why you want volunteers, your next step is recruitment. Develop job descriptions for the volunteer tasks in your operation. You may want to write out these descriptions, or simply file them in your head. In either case, these job descriptions are critical. In the first place, they will determine the kinds of volunteers you want to recruit. Second, they will influence how you train your volunteers; third, they will be an accountability aid when you eventually assess volunteer performance. Once you know what needs to be done, you can better match volunteers with jobs, prepare them to succeed, and reward those whose performance is up to par.

Actual recruitment can be informal—for instance, approach responsible individuals on a one-to-one basis. Or recruitment can be formal—advertise through posters and school media. Be alert to networks of friends around interested individuals. Young people in particular don't like to work alone. Your chances of keeping a volunteer in your program are better if you can involve his or her friends.

Training, too, can either be formal or informal. Because of demands on my time, I prefer the informal route. I train one person in a task, who, in turn, trains other volunteers. A formal approach might entail check lists or training manuals for different jobs. However you train, be sure to allow lots of practice opportunities; expect some mistakes. Volunteers are not professionals.

Evaluation of volunteers is an ongoing guidance function. Regularly reinforce good work, coach laggards, and ease out clearly disruptive persons. Refer to your job descriptions. Perhaps formal learning contracts, which are reviewed periodically, might work well in your situation. Use peer pressures also to motivate better performance. Nobody really likes somebody who creates or leaves extra work for them.

In evaluation, we walk a fine line. As managers, we school librarians must get cost-effective returns from our resources, including volunteer help. Yet, as educators, we must remain sensitive to and factor in problems of student learning among volunteers. Evaluation is both business-like and humane.

What motivates volunteers to stay on the job? Extrinsic rewards include group identity, parties (from fine moneys), yearbook photos, and news photos and stories. Don't overlook the intrinsic rewards of developing self-pride through learning new skills. Be aware that motivation changes in individuals. What initially recruited a volunteer may not work later. Of course, most of us do things from mixed motives, some of which we are not always conscious of. Consequently, the volunteer manager needs a variety of rewards to maintain morale, some of which may cost money. We cannot expect something for nothing; a volunteer program without ample rewards will falter and fail.

As you consider or reconsider a volunteer program, be sensitive also to these three issues. One, volunteers are not free. They are an investment. At minimum, they require your time. Administrators may forget this when you ask for money to start and keep a program. Two, since volunteers can quit, they do not respond well to hard-nosed bureaucratic treatment. Volunteer managers are akin to guidance counselors. Adjust your volunteer management style accordingly. Three, volunteers present more of a management than a teaching problem. Volunteers are an organizational resource; we need to use them in cost-effective ways. Yes, some teaching is involved. Yes, they are students, but they also are tools to help us get our jobs done. We need to communicate this "bottom-line" fact to our administrators. If managed well, volunteers can be a tremendous asset. They can also be a source of professional and personal satisfaction—and a lot of fun.

Paul Rux, district librarian for the Warren (Illinois) Community Schools, has been a frequent contributor to such theme sections as curriculum, censorship, and PR.

Training A Professional Student Staff

By Toni Pray

How many times have you wished for a professional staff to work in your media center? An expert or two to help the teachers with audiovisual production? A couple of people who could help seventh graders find their way through the mazes of the Dewey Decimal System, the *Readers' Guide*, and the card catalog? Someone to show teachers how to run equipment? And, as long as you're wishing, why not ask for several well-read book lovers who could recommend titles in science fiction, romance, adventure, and mystery.

Since few of us have the funds to employ more professionals to help us run our centers the way we'd like, it is necessary to develop alternatives. The alternative we have chosen is to make our students professional.

Impossible?...Not really! It's surprising what young people can do when you expect professional work from them!

We have tried to model our program after successful private enterprise and to get our students to think of the media center as a business and of themselves as employees meeting the needs of customers. Thus, we don't have student aides—we have a student *staff*. We don't depend on luck for our media center workers—we recruit.

We start by developing programs designed to create an interest in our center and its staff, making it an attractive place to work. Those students who are accepted as staff members then come to think of themselves as a special group and are expected to conduct themselves professionally. They must participate in a comprehensive training program and, in return, they receive special library privileges.

Our first step was to list basic principles that are used by the best-run companies in America and try to incorporate them. For example, we try to attract the best "employees" available. We try to make the most efficient use of their strong points and interests. We try to make the media center a pleasant place to work. Most important, we try to make each student feel that he or she is a contributing member of the staff.

Attracting Students

Some students need a fair amount of convincing that the library can be an interesting, even exciting place. It is important to develop programs which will increase students' involvement. We sponsor events such as ski festivals (resorts provide free promotional materials as well as free passes to be used in drawings). We also hold "preview breakfasts" at which honor students are given a continental breakfast and get first pick of new books. We have conducted research scavenger hunts, information contests, and book fairs. We encourage teachers and sponsors of school groups to hold their events in the library.

Once students perceive the library as an "in" place to be, it becomes a popular place in which to work. This establishes a self-perpetuating cycle which increases library use and draws capable students as employees.

Recruiting and Selecting Staff Members

At registration time, I generally go to the classrooms and tell students about our media center program. I emphasize that we need students of various backgrounds and that our staff members don't necessarily need to be the brightest in the school, but that they do need to be willing to work hard. Some of our best advertisement comes from former staff members who tell other students that the media center is a good place to work.

We have more applicants each year than we can accommodate, so we try to take only ninth graders who have a teacher's recommendation. It is important, however, to avoid becoming elitist by selecting only the most popular students. Some of my best workers have been "problem" students who just needed a chance. In fact, many of the popular and capable students have assumed the role of assisting some less capable (perhaps learning disabled) students who really wanted to become part of the staff.

Training

As the supervisor of the library, the media coordinator must develop a good training program. Complex jobs must be broken down into small tasks that students can master. The media coordinator must demand discipline while being consistent and fair. The coordinator must delegate authority but he must motivate students to carry through. Above all, the media center coordinator must maintain a sense of humor because it is now commonly accepted that the Peter Principle was first identified in a junior high school library!

It is important to stress from the start how important the media center is to the functioning of the school. For instance, if someone comes into the media center during a training session, we immediately interrupt the session and ask if we can help. One of our policies is that patrons take priority over routine duties.

During the two-week training program, all students learn all jobs. It is only natural, however, that students will like to do some jobs more than others. We must make sure that the less popular jobs are apportioned equally to all staff, but we try to take interests into account with other tasks. As the school year progresses, each person seems to develop a unique role.

Production and Services

A well-trained student staff can run the media center with only occasional assistance from the media coordinator. I have very little to do with routine tasks. For example, students take care of

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Toni Pray is the media coordinator at Bennion Junior High School in Salt Lake Utah.

circulation of books and other materials. Students take orders for equipment and materials from teachers and make sure that the items are delivered one period before they are needed. Students assist in finding books, using the card catalog and *Readers' Guide*, and they take care of most student requests. They laminate, dry mount, opaque, make transparencies, and do copying for teachers. They enter and delete the circulation information on our computer. And they perform minor maintenance on equipment such as changing bulbs on projectors.

In short, the goal is to develop a staff which can free the media coordinator for more important and demanding tasks.

Retaining Student Staff

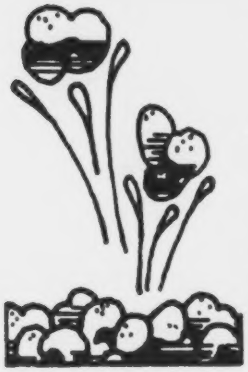
The primary emphasis is placed on making the staff feel important and needed. For example, the students have almost the same library privileges as the teaching staff. They have no due dates for materials and they are allowed to check out items that regular students may not. They are allowed to set up a lunch area in one of our storerooms so long as they keep it neat. And they can keep personal items in a storeroom as long as space is not needed.

We try to give the student staff as much credit as possible. At orientations, the staff is introduced and given credit for all the tasks they perform. A student staff picture is always included in the school's memory book with the other important student groups. Each year, the staff selects a member to be responsible for putting together a scrap book of events that take place in the center. The book is available at the circulation desk and is very popular with students.

There are also many intangible rewards to having a professional student staff. For example, it is particularly gratifying to see the pride in a staff member when I refer a student's question to him or when a student needs a recommendation for a book. The students really enjoy that treatment, and it frees me to work with teachers and classes, to plan and create programs, to take care of ordering duties, and to do a host of other things that would be impossible if I were faced with the routine duties of a media center.

In short, anyone who manages a school library or media center can benefit from the management principles used by successful businesses. Certainly, the school is better served. Perhaps, the people who benefit the most are the students who gain some experience in assuming the role of professionals.

Notes



Pride, Puppets, Productivity & Popcorn

Making A Student Aide Program Work

By Donna Fisher

"Take Library Science. It's a soft course, isn't it?"

"Get serious! Do you know what it's like in there when you have a quiz to finish, catalog cards to file, two classes checking out magazines, films to deliver, and some freshman can't get his disk to boot on the computer lab! They depend on library aides in that media center. And working there is not like school . . . it's like the real world, friend. Soft, ha!"

That emphatic student aide was right. Being a student library aide is far from "soft" if aides are given challenge and responsibility. Furthermore, if the combination of academic activities and work-study experiences is structured in a demanding yet flexible way, library science can take its place as a humanities or language arts elective with few apologies.

Designing clear curriculum objectives, building in both paper and proficiency testing of the skills needed in today's library, and communicating the course expectations to fellow staff members and to the principal are crucial. If your students receive academic credit (mine receive a one-semester English credit), let other teachers hear them groaning about semester tests and assignments! We added a weekly reading journal assignment and practiced the same bibliographic skills used in the college composition classes as part of the department-wide upgrading of standards.

Our library science course is limited in enrollment to five students per period. Working with the guidance office, we try to enroll students of several ability levels and design a two track curriculum to fit both those students working for the college prep diploma and those receiving a general diploma. Naturally, requirements vary.

Our curriculum includes traditional units on card catalog (guess who does all our preliminary filing?), periodical and other indexes (guess who handles many requests for interlibrary loan and pamphlet filing?), and references. However, we also offer a unit on operation and cleaning of equipment and a computer unit which includes a word processing program (using LOGO and a few simple steps in BASIC), creating with a Koala pad, and operating overdues and a vertical file mailing list on a database. Next year we'll also expose our students to online searching using *BRS Colleague Educator.*

"You couldn't run this place without us, could you?" No! Students manage the circulation desk, transport equipment to other buildings, shelve, copy, run our weekly preschool story hour, prepare all bulletin boards and displays, laminate, locate and deliver audiovisuals, and help fellow students with simple procedures in the computer lab.

We encourage the students to negotiate their personal and work-related needs in an employer-employee fashion. Making sure aides on errands have a pass and evidence of their errand keeps them in the good graces of teachers on hall duty.

Because our media center operates on a client-centered philosophy, we expect aides to treat faculty members and fellow students like valued customers. *"If we don't have that book, we'll borrow it from another library for you." "May I take your name and contact you when that pamphlet is returned?"* We expect to hear comments like these even though the demands are high. Consequently, our students get experience in dealing with the conflicting pressures of a real workplace.

At each semester's orientation (a two-hour session for all students enrolled), I acknowledge that student aides can accomplish very little if they choose. Since I'm too busy to "run a daycare center," I tell them they can expect little nagging and their only pay will be their grades. In addition to the grades for projects and tests, the following form is issued four times each semester.

Donna Fisher is the library media director at Douglas High School, Ellsworth Air Force Base in South Dakota.

Why should a student enroll in library science? *"The pay's rotten but the company's not bad,"* commented one weary student aide last semester. Motivation becomes a key issue with student aides. Friday popcorn and occasional hot chocolate in my office get us through some hectic days. Public recognition for student-created displays works with some. Field trips to primary schools to perform in Children's Book Week or National Library Week puppet shows are a perk to others.

Closing the library amid much fanfare for our once-a-semester gala luncheon (they choose the menu and I cook!) has become a treasured tradition. Even rewarding the winning shelving crew with an ice cream cake worked. However, the best motivator seems to be giving students real responsibilities, coupled with a comment or two about how essential their service is.

The real pay-off comes when a former student stops by during a free period, sees a situation and volunteers some help because *"this place would be in trouble without somebody like me."*

A clearly outlined curriculum, lots of practical work experiences, cheerful employer-employee negotiation and motivation—these can combine to make a library science unit a respected part of your school's curriculum.

Organizing for Effective Use of Aides

By Eloise Richardson

Our 14 student aides (two each period) have a magazine storage box (4½ x 10 x 12 inches) with their names and duties listed on a white card laminated on the front. These boxes are side by side on a book truck. Each student has a section of fiction, nonfiction, paperback, and magazine shelves to reshelve and keep in order. Large alphabetical letters for fiction are printed on the lefthand corner of the card and the Dewey numbers for nonfiction appear on the right-hand side. We arrange the boxes by the fiction letters in alphabetical order.

Each student has six to eight magazine titles to reshelve and keep in order in the magazine stacks. We try to keep these titles compatible to the fiction letters on the boxes for logical identification in reshelving.

The individual duties for each aide depend somewhat upon the period of the day they are scheduled. One first-hour aide must open the book-return, card the books, and put them in the correct box for reshelving. After lunch a sixth-hour aide does the same task. The seventh-hour aides alphabetize and count the daily circulation, straighten shelves and generally attempt to put the library in good order at the end of the day.

We find this system not only relieves the librarians of simple routine tasks but also divides the work evenly so that one student isn't doing all the reshelving. When each aide has sections that are his responsibility alone, we can evaluate his work. When each has a task to do, the aides become aware of the teamwork involved in daily library routine. They are quick to recognize that their job is harder if the preceeding aide failed to meet his responsibility.

We emphasize the partner system for the student aides. One watches the circulation desk while the other one shelves, and, when one is absent, the other takes over his partner's duties. This method is particularly effective if you can manage to have a boy and girl team scheduled every period.

Because these ninth-grade student aides receive one credit for the year, we must grade them as in a regular course. With this set-up of their duties, we evaluate their work at the circulation desk as well as shelving. We keep a count on performance of individual tasks, note their willingness to volunteer for special duties and, finally, give them quarterly tests on library classification, abbreviation, circulation, and research procedure.

We find that this system of individual duties and grading teaches responsible habits and a businesslike attitude in a teamwork situation. It also gives aides a familiarity with the resources for research and leisure reading. Thus, they will have the skills to recommend them for employment in a college or public library and to become life-long library users.

Eloise Richardson is the librarian at John Evans Junior High School in Greeley, Colorado. She is a frequent reviewer for THE BOOK REPORT.

A Work-Study Program for Student Aides

By
Beatrice T. Statz

The author describes a work study program which earns the student academic credit and replaces adult assistants lost to a budget cut.

Until this past year, student aides in the media center received extracurricular awards at the end-of-the-year honors night. With the initiation of a work-study program in the community and school, students have been given the opportunity to earn academic credit by working in the media center and the audiovisual equipment department.

Students can earn one credit per semester, up to a maximum of two credits toward graduation. They report to the media center one class period per day or its equivalent before or after school. In our three-year high school, seniors are given first consideration, followed by juniors and sophomores. The students receive a copy of the job description and work-study agreement, which they and their parents sign. Each nine weeks an evaluation form is gone over with the student and the form is sent to the guidance office. Students are given a pass-fail grade. When their progress is not satisfactory, the students are told what is not satisfactory and what specific changes in behavior must occur.

Criteria for the course are:

Philosophy

The library media center operation is similar to those found in many other occupations and life situations. The skills learned here and the attention given to detail are preparation for future experiences. The exposure to a variety of good materials will encourage better education, personal reading, and career selection.

Objectives

- The student will be able to use a library correctly.
- The student will be able to assist patrons in a friendly, courteous, and businesslike way.
- The student will have an appreciation for the classification system and material arrangement in a library.
- The student will be able to accurately locate, arrange, and shelve material for patron use.
- The student will be able to follow circulation procedures and aid in the retrieval of materials.
- The student will have greater access to materials for assignments and personal use.

Duties

- Give assistance in the proper use of the card catalog, *Readers' Guide*, pamphlet file, reference, microfilm viewer-printer and audiovisual equipment.
- Check out and slip returned material.
- Shelve, file, and arrange books, magazines, and pamphlet file material
- Check off and put out current newspapers and magazines
- Prepare displays
- Assist with inventories and shelf reading
- Alphabetize and put in chronological order correctly
- Prepare and deliver overdue slips and lists
- Process material for circulation

Evaluation

- Library skills knowledge
- Attendance and punctuality
- Accuracy of duties performed
- Attitude and willingness to do assigned tasks
- Personal reading

The student aides turn in a check list of duties performed each week. This helps me determine what additional experiences are needed for each individual to give them a full spectrum of media center operations. A written book review must be turned in each quarter with both a fiction and nonfiction selection during the semester. Both tests and personal observations determine whether media skills are mastered. This work-study experience benefits not only the student but the media center operation as well. Their assistance has taken the place of an adult aide which was cut from the budget. 🕮

A Quiz for Student Aides

By Mary Hauge

Mary Hauge is a librarian at Washington Middle School, Aurora, Illinois

The person who wrote the adage, "No job is so simple that it can't be messed up," must work with student library assistants. With tongue firmly planted in cheek, I dragged out my anecdotal records to develop an application for prospective student assistants.

STUDENT AIDE PROFICIENCY QUIZ

Name ________________________________
(First) (Last) (Alias)

Circle the correct response.

(1.) T F It is permissible to do wheelies with the book truck once all the titles have been shelved.
(2.) T F It is allowable to use the dater to stamp the hands and forearms of the borrowers to call attention to the correct return date.
(3.) T F The correct form of address for the librarian is "Killer."
(4.) T F The proper way to deliver library overdue notices is to fold them into paper airplanes and buzz the appropriate homeroom teachers.
(5.) T F "Bring this book back or we shall have to hurt you" is an acceptable way to personalize the overdue notices you write.
(6.) T F A video arcade is a good way to get extra money for the library. Collect a quarter each time you loan a disk to the computer users.
(7.) T F Love notes found in returned books may be posted on the library bulletin board.
(8.) T F Book cards are filed alphabetically by the sex of the borrower.
(9.) T F One of the benefits of being an assistant is a private lounge, complete with soda dispenser and private phone.
(10.) T F In hanging up library displays, it is allowable to climb the book shelves instead of a ladder.
(11.) T F The words "biography" and "bibliography" mean the same thing. *Readers' Guide* and *Reader's Digest* are the same, too.
(12.) T F "Thou shalt not copy any part of thy anatomy" is the first rule of the photocopy machine.
(13.) T F Student assistants shall pay the librarian the minimum wage for the privilege of working in this fine facility.

If you have answered "True" to all of the above questions, you are of the same caliber as student assistants in the past. Report to the library from the cafeteria as soon as you finish eating.

Notes

The Poem Approach to a Volunteer Program

By Debbie Farynowski

An adult volunteer program deserves the same careful attention as other facets of the library operation.

A successful volunteer program requires planning, organization, evaluation, and monitoring—what I call the POEM approach.

Planning, the initial step in any new venture, gives direction to the program. As part of the planning process, written goals and objectives for the volunteer program are helpful not only to the librarian but also to the school administration. The written goals should be part of any proposals you make to the administration for approval of the volunteer program.

The goals should be general but clear. For example, the goal of the program might be to assist the librarian in providing a learning environment. The objectives would be the specific outcomes of the use of volunteers.

Job Requirements

The written objectives will also give you some direction in writing requirements for volunteers. If several of the objectives require use of the typewriter, you will want volunteers who are able to type. Once I asked a volunteer to type a letter on her first day in the library. In an earlier, casual conversation, she had mentioned that she could type. Two hours later she had a final copy of the letter, with many errors. She had not typed in several years and the experience was frustrating for her and for me. Having written requirements for the volunteer's work can help avoid such situations.

Some typical tasks that might be found in the objectives are:

- File new cards in the card catalog.
- Design bulletin boards using materials on file.
- Type pocket and check-out cards for new books.
- Assist the librarian and classroom teacher by answering questions for students who are researching topics for a term paper.
- Man the circulation desk while the librarian is teaching classes.
- Gather books for reading lists.

If your school has a dress code for the faculty, you may want to include clothing and appearance in the list of requirements. Jeans, sweatshirts, and T-shirts may or may not be acceptable, but it is important for the volunteer to understand any demands placed on other adults in the school.

Rewards

Don't forget to include a reward system in your planning. Certificates and badges presented by the principal or superintendent are meaningful. Luncheons and small gifts show your appreciation. In your planning, you could contact parents groups, community organizations or the school for funds. (Be sure to include your goals and objectives in any request for money.)

Throughout the school year I make small gifts for the volunteers and solicit other items. Some quick and inexpensive crafts include cross-stitched bookmarks and decorated planters (use bright stickers or scraps of material). The school greenhouse or the local florist may be willing to donate plants. Some businesses are willing to give gifts for their advertising value.

Locating Prospective Volunteers

Where are the volunteers? Everywhere! Members of parent groups are often willing to donate time to the school library. Senior citizens' organizations are another source of volunteers. Even parents with fulltime jobs can be a source of volunteers if you plan evening activities, such as processing new materials. Often you can locate parent volunteers by asking the principals of elementary schools to recommend active volunteers whose children will be entering your school.

Organization

After your basic planning for a volunteer program (writing goals and objectives and requirements, developing the reward system, and locating potential volunteers) is completed, you are ready to begin organizing the program. Depending on the organization of the school system, you may need to seek approval for the volunteer program from the principal, superintendent, or school board. You should present the goals, objectives, requirements and rewards in a written format. You should also be willing to accept any suggestions from the administrators.

After you have approval for the program, set a schedule for yourself. The schedule might include deadlines for organizing and typing a volunteer handbook,

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Deborah M. Farynowski joined the Grandview Heights, Ohio, school system this past fall as media specialist for two elementary schools. Previously she was the media specialist for the secondary schools in Newark, Ohio, and a consultant to the elementary schools. Deborah is also a BOOK REPORT reviewer.

preparing work sheets, drafting a letter to prospective volunteers, and planning a meeting.

Handbooks

Volunteer handbooks should include the goals, objectives, and job requirements. If the volunteers will be expected to do filing, be sure to include rules. Design a cover for the handbook, perhaps using a computer software program or artwork by a student.

The objectives for the volunteer program can provide the basis for a standard work sheet (see sample below). I use a standard work sheet both as a feature of the handbook and as a working check list for the volunteers. Blanks and a line for signatures allow volunteers to use the work sheets to record their progress on assigned tasks so I know what has been done. Copies of the worksheet are kept in the volunteers' area of the library. Be sure to designate an area in the library where volunteers can store personal belongings, but remind them not to leave money or other valuables among their belongings.

In composing your form letter to prospective volunteers, stress the purpose of the program and give the volunteer some personal reasons for accepting the invitation–learning new skills or being of service to the school.

Among the activities you might plan for the first meeting are remarks by a member of the administration, distribution of the handbook and discussion of the job requirements. If you have a slide or filmstrip about the library, be sure to show it, but remember to keep the meeting short. Always serve refreshments at the end of the meeting. You can sign up volunteers for specific time commitments while they are eating.

Some may not want to commit themselves to a volunteer schedule at the meeting. You can call those prospects a week or so after the meeting to determine if they have an interest.

Monitoring

Monitoring is a vital element of a successful adult volunteer program. The adult needs to feel secure and confident in his assigned tasks. Try to match the volunteer's abilities to the jobs. Volunteers often have special talents that can be used in the school library, such as designing bulletin boards or providing artwork. Some tasks are especially confusing to some volunteers. For example, one of our volunteers enjoyed filing cards in the card catalog but always found the shelf list confusing.

To ensure consistency, you must clearly explain the tasks to the volunteers. Simply asking them to read the handbook is not sufficient. At the end of every school day I prepare the work sheets for the next day, often writing explicit notes in addition to checking the tasks to be completed. When the volunteers have received their work sheets, I ask them if they have questions.

Allowing some freedom and creativity can make some jobs more appealing. For example, clipping articles for the vertical file can be done in several ways, but the filing must follow a uniform pattern.

Some buildings may require volunteers to wear name tags. You may need to ask the principal to make a special effort to stop in the library and chat with adult volunteers. You should encourage students to direct questions to the volunteers. Give the volunteers copies of the school newsletter. I often invite volunteers to accompany when I am shopping for books.

Evaluation

The librarian should evaluate the volunteer program continuously, asking such questions as – Are the goals and objectives being accomplished? Do the students and teachers have a good rapport with the volunteers? Are the volunteers enjoying their time in the school library?

Be sure to write an evaluation of the volunteer program and give a written evaluation of the program to the administration.

Work Sheet for Volunteers

_____ 1. File cards in the card catalog, alphabetically by the top line on the card.

_____ 2. File cards in the shelf list, fiction by author's last name and nonfiction by the call number.

_____ 3. Prepare the overdue list.

_____ 4. Prepare the list of books to be purchased. Copy the following information: author, title, publisher, price, and copyright date.

_____ 5. Type assigned materials.

_____ 6. Type catalog cards for new books.

_____ 7. Prepare a new bulletin board.

_____ 8. Select articles for the vertical file. Carefully tear or cut the articles from the magazine and put them in a folder.

_____ 9. Prepare magazines for magazine sale.

_____ 10. Prepare magazines for bindery.

_____ 11. Man the tables during the magazine/book sale.

_____ 12. Check the shelves for correct book order.

_____ 13. Check the computer disks for correct order and for pocket card.

_____ 14. Check that magazines are in correct order (consecutive dates).

_____ 15. Prepare class reading list.

_____ 16. Special project .

Rewarding Volunteers

By Kristine Johnson

Libraries and schools are two enterprises where much labor can be and is performed by volunteers. It is important for us to remember that these volunteers are performing tasks that we would be doing if there were enough hours in the day or the school year.

Showing your appreciation of the volunteer's efforts is mandatory if you want the volunteers to return next year. The rewards should be more than the usual holiday remembrances. For instance, consider having some baked treats for the volunteer occasionally. Recognize Mother's Day with a special treat because parenthood is the reason for many of the volunteers to be in the school library at all! Flowers sent to the volunteer's home, or personally delivered, are a great way to thank individuals for their efforts. Bookmarks are another thoughtful gift for volunteers.

If your school has a volunteer awards ceremony, be sure your helpers are included. Ask the principal to sponsor a school luncheon for all volunteers.

Kristine Johnson is the librarian at Parcells Middle School in Grosse Pointe, Michigan.

Notes

Evaluation

Evaluating Library Aides

Many librarians find themselves supervising one or more aides as school districts try to make more efficient use of the certified librarian's skills. This author shares the evaluation instrument used in her district to ensure some uniformity in services offered by aides in five schools.

Ann Weiland

Hiring adult aides who work under the direction of a certified librarian has been a boon to many school districts and to many librarians. In my situation, responsible for libraries in five elementary and one middle school, I would not be able to get along without full-time aides. They are my only support system.

Our school district has four elementary schools (K-6) and one middle school (7-8), serving an enrollment of 1,900 students. There is a full-time aide in each of these five libraries. My schedule calls for me to be in the middle school every morning and a different elementary school each afternoon Monday through Thursday. Friday afternoons are reserved for my office work.

I train the aides and give general direction to their work, but the aides must rely on their personal initiative when I am not available. The aides must be able to think in terms of "their" library under another's general direction; to understand that they must coordinate my directions and their "ways" so we end up with the same product.

If I had realized that I was accepting an unofficial supervisory role when I took this job, I might have chosen to stay in school a bit longer. My graduate courses in library science did not prepare me to train others to do a librarian's job, but my experience as a teacher coupled with trial-and-error methods have enabled us to accomplish a great deal in the past nine years.

One of our concerns was how to make others in the school community aware of the media aides' roles. Public relations blitzes helped, but still the position was not widely understood. Even my annual reports to the building principls could do little more than comment on activities in the libraries.

With the help of a principal and the aides, I developed an evaluation form for the position of media aide in our system. (In addition to the elementary school aides, there is a full-time aide employed in the high school.) This form made it possible to recognize the aides' achievements and to help them grow on the job. As an unofficial supervisor, I am not directly responsible for the evaluations of the media aides; the principals are. However, I use the evaluation form as a basic check list for reporting on accomplishments in my reports to the principals.

Printed below are the evaluative criteria and the performance indicators for media aides. (The ratings used for the criteria are: above average/good, satisfactory, needs improvement, unsatisfactory.)

Objectives of Media Aide Evaluation

- To improve the total library-learning center environment.
- To assist media aides in understanding and using their own potential for initiative and creativity.
- To provide a uniform and systematic instrument for continuous evaluation.
- To provide a measurement of specific media aide skills.
- To encourage better understanding and cooperation between administrators and library personnel.
- To develop definite goals toward which individual media aides may work for self-improvement.

Evaluation Check List

I. Library-Learning Center Operation

A. Clerical Duties

1. Receives and processes new materials within a reasonable time.
2. Maintains current accession book and shelf-list file of library holdings.
3. Maintains up-to-date card catalog.
4. Maintains current equipment file.
5. Maintains efficient equipment check-out system.
6. Maintains current information on circulation and use of the library.
7. Weeds collection under supervision of the certified librarian and updates corresponding files.
8. Assists in ordering new materials.
9. Cards materials efficiently to maintain good circulation.
10. Creates and maintains lists of materials upon request.
11. Inventories equipment and materials and produces a record.

B. Planning and Organization

1. Schedules class use of the library.
2. Utilizes time well and maintains an efficient program of services.
3. Organizes the cleaning of the library to maintain a neat appearance.

C. Skill in Use of Instructional Materials and Equipment

1. Recognizes a variety of teaching methods and aids.
2. Helps teachers adapt methods and aids to teaching situations.
3. Is willing to learn about new techniques and methods in order to help teachers.
4. Helps to develop and maintain learning center materials.
5. Is willing to learn how to use new equipment and to teach others.
6. Organizes and controls the use of educational television and computers.
7. Pulls units of material as requested by teachers.

D. Communication Skills

1. Is in frequent communication with library users.

2. Gives clear directions on material use.
3. Is able to discern users' feelings and attitudes from verbal and nonverbal cues.
4. Helps to create an atmosphere of cooperation that encourages teacher use of media materials.
5. Notifies users of new materials.

E. Ability to Motivate Students

1. Under direction of certified librarian and teachers, provides learning activities that are sufficiently varied to involve all students.
2. Strives for pupil achievement commensurate with their ability.
3. Inspires students to investigate and work independently.
4. Under supervision of certified librarian, provides individual students with activities that develop appreciation for using the library.

F. Library Control and Student Behavior

1. Assists certified librarian in setting up and maintaining reasonable rules of conduct.
2. Encourages pupil growth in self-discipline and responsibility.
3. Organizes and directs library activities when certified librarian is not available.
4. Maintains control.
5. Is firm but friendly in handling student discipline problems, is consistent in applying rules, and reports undesirable behavior to the appropriate teacher.
6. Provides a quiet atmosphere in which a student can remain on task.

G. Personal Speech Habits

1. Expresses self appropriately.
2. Uses correct English grammar and requires students to demonstrate good usage.
3. Limits the use of colloquial English.

II. Relationships with Students and Staff

A. Rapport with Students

1. Establishes and maintains rapport with students. Is friendly and approachable.
2. Is understanding, patient, encouraging, and helpful.
3. Creates an atmosphere in which students perceive that the media aide cares about them and their education.

B. Staff Cooperation

1. Follows directions of certified librarian carefully.
2. Accepts group decisions in a cooperative spirit and abides by them.
3. Shares ideas with other staff members.
4. Works productively with teachers.
5. Is cooperative with the staff as a whole.

III. Personal Qualities

A. Responsibility and Dependability

1. Accepts responsibility for the educational growth and welfare of students.
2. Performs duties expected by library users and the general public.
3. Arrives at school, classes, and meetings promptly.
4. Contributes to the solution of educational problems and assists in projects designed to improve the school.

B. Interest and Enthusiasm

1. Has enthusiasm for, enjoys, and displays an interest in the library.
2. Shows originality and initiative.
3. Demonstrates satisfaction with library work through actions and words.
4. Is friendly, cheerful, and patient.
5. Shows willingness to give extra time to students and teachers.
6. Exhibits a sense of humor.

C. Personal Appearance

1. Shows care in personal appearance and grooming.
2. Dresses appropriately.

D. Poise

1. Demonstrates self-control, is able to cope with the unexpected.
2. Shows sound judgment.
3. Responds positively to constructive criticism.
4. Indicates self-confidence and earns respect from others.

E. Physical Abilities

1. Is physically able to perform duties.
2. Maintains regular attendance and punctuality.

F. Record Keeping and Reports

1. Returns records and reports on time to certified librarian and the school office.

IV. Professional Growth

A. Growth in the Field of Library Work

1. Is willing to participate in professional growth activities planned by the certified librarian and the administration.
2. Sets job targets and seeks to achieve them.
3. Participates in staff meetings when required.
4. Attends workshops and inservice programs as requested.
5. Reads professional literature on school libraries.

Ann Weiland, a librarian with the Bellefontaine (Ohio) City Schools, is in charge of four elementary and a middle school library.

Senior Citizens as Library Volunteers: How to Recruit and Keep Them

In many libraries, some of the most rewarding supervisory tasks involve enthusiastic members of another generation.

Lesley S.J. Farmer

Sadie teaches mentally retarded students how to use the *Readers' Guide*.

Helen types catalog cards every Monday, and Dennis files them Tuesdays.

Maggie makes scrapbooks from which little children are learning visual literacy, though she is homebound herself.

Jose ("Just call me Joe") explained to fifth graders what it was like to be blind and helped them practice their oral reading skills. Even his death gave children insights on caring for seniors.

As a busy school librarian, do you have lots of ideas for exciting library services, but no time or staff? Could you use the services of the people described above? They are just a sampling of the older citizens who presently volunteer in school libraries like yours.

The spirit of volunteerism is on the rise, and librarians can benefit from this as an effective solution to their staffing problems. Using senior volunteers benefits all parties involved. The librarian gains willing workers who can help with those never-enough-time-for projects. Students gain from the multi-generational atmosphere that older citizens create with their presence.

Volunteer Tasks

What are some of the ways that seniors can volunteer in your school library? If you made a list, it might include—

instructional aide: tutoring, small group/individual assistance

programs aide: setting up, hostessing, cleaning

materials processor: covering books, packaging media kits, filing, repairing materials

storyteller/puppeteer/reader

secretary: typist, writer, receptionist

acquisitions aide: getting pamphlets, checking orders

artistic aide: making name tags, displays, craft items

business aide: fund-raising, book fairs, service organizations such as Friends of the Library

Recruitment

Where do you start in your search for volunteers?

If you already use senior volunteers, their success can attract other like-minded seniors; doing things together with old friends makes life more enjoyable. You can also publicize your volunteer program in your school publications.

If you are just beginning a senior volunteer program, you should start with your school connections: parents and grandparents, friends of the students or teachers, and retired faculty members. Publicize your needs in the school newsletter and at school gatherings. Solicit names, and then call the potential volunteers. The key is your personal touch; people want to be asked.

Many other good recruiting sources exist in the community for you to tap:

Senior centers and clubs offer regular social opportunities for active adults. These involved people are "naturals" to join your library crew. One tack is to offer storytelling training at a center, and then incorporate these senior "students" into your school day program.

Local service clubs, such as Lions or the American Association of University Women, often have retired members who enjoy working with young people. Religious and fraternal organizations also have older members with youthful outlooks. As you match their talent and focus to your library needs, these members can enrich your program. For example, AAUW members can introduce students to political information.

National organizations also provide means to recruit valuable senior volunteers locally. Probably the largest national clearinghouse for seniors is R.S.V.P.: Retired Senior Volunteer Program. Started in 1965, as legislated under the federal Older Americans Act, R.S.V.P. acts as a brokerage agent and quality controller. The staff matches potential volunteers with jobs that need to be done. All individuals are considered in terms of their backgrounds and interests. Potential volunteer sites (such as your school library) are screened to insure quality jobs, adequate training and supervision, and proper insurance coverage. R.S.V.P. handles most local volunteer programs at this point by providing centralized processing and accountability.

Through the Small Business Administration, the Service Corps of Retired Executives (SCORE) gives assistance to community businesses. Working out of local chapters, these volunteers also attend regional meetings and do area consultant work. If your library is contemplating a major funding campaign, this source may be the ticket.

Several corporations and unions have established formal structures to encourage volunteerism among seniors. The Retail Clerks International Union, for example, sponsors a national network of retiree clubs; members work on local programs. These people can be valuable help at book fairs!

The American Association of Retired Persons is yet another channel for action. This broad-based organization offers a national magazine about senior issues, yet works locally to serve community needs.

Building for Success

It is important to keep in mind that senior volunteers need and deserve special care if the program is to succeed. All have reservations about new surroundings, even if they think they can handle them. As school librarians using volunteers, you have a responsibility to prepare volunteers so they will have appropriate expectations and will experience success.

In addition, you need to help seniors with specific issues such as transportation or health problems. You may need to set up a car pool or contact a local seniors' van service. For homebound volunteers, you can schedule regular telephone calls and visits. Those with health limitations can perform tasks that are modified to fit the volunteers' physical situation. One benefit of volunteerism is its potential for flexibility and individualization.

You will also need to have the active support of your school administration. They need to be aware of your volunteer program, and allow you the needed time to train and supervise your volunteer staff. They must also realize that volunteer work is not a substitute for professional work; rather, it permits you to perform high-level administrative tasks. The payoffs for the administration are added community support and enriched library services.

Orientation

Before you begin work with volunteers, you need to determine what functions they will perform, and how to train and evaluate them. You must also have in place a way to incorporate seniors into the total school profile.

Your first interview with new volunteers should be pleasant and straight-forward. You need to explain the features of the library to the volunteers as you would to any new user. You should also ask the volunteers what kinds of activities interest them and what their expectations include. You may want to develop a form listing library tasks so interviewees can check off areas of interest, and list special skills, along with name, address, telephone, education and work experience. On this basis, you can then match their capabilities and needs to yours. You can also use this opportunity to screen those seniors who are not likely to succeed in your particular setting. If volunteers do seem promising, you should have them complete any legal forms required by the school district.

Training

After showing the basic operations of your library, you will most likely train your volunteers to perform specific functions. Find out what they already know about that job so you can train from that point, from the known to the unknown.

Each session should take less than one hour, and each session should cover only one major concept or function. In addition, each session should be a hands-on experience. Experiential learning, learning that most approximates the real situation, is usually the most effective.

Ideally, you should demonstrate the specific task, explaining it as you go along. Then do it with the volunteer, giving verbal cues. Next, have the volunteer perform the task alone while you prompt only when needed. Finally, the volunteer should be able to handle the task independently, although you need to be there to handle any questions. This initial investment of time is as important as your mere presence because it can be the security the volunteer needs at the start.

Volunteers should also be able to consult a written procedural guide. Your policy and procedural manual should be easily accessible to volunteers so they can function satisfactorily in case you are not available.

Job Satisfaction

You and your volunteers should evaluate their work regularly. Some volunteers like to keep to one task while others prefer to vary their activities. Some like to rotate jobs monthly while others prefer a long-time commitment in one area.

In some cases a job doesn't work out well for one volunteer. The two of you should find out the reasons for dissatisfaction and make appropriate changes, either by modifying the job or transferring to a different task. In a few cases, the volunteer may not stay in the library at all. Regardless of the changes, though, the volunteer should help make the decision and feel comfortable about the process. If you are both satisfied with the job being done, your volunteer program will succeed—and everyone will benefit.

Recognition

A vital part of any school library volunteer program is thoughtful recognition, both on a personal level and publicly. A warm "thank you" is the sincerest form of recognition, and the basis for ongoing recognition.

When possible, thanks should be specific: "The lion puppet you made has so much character! The children love to play with him!" Volunteers want to know what they did well, and what effect it had.

While recognitions are most effective when given at the point of accomplishment, end of the year recognitions and ceremonies create a fine climax for a well-done volunteer program. Particularly if the recognition has a personal touch.

Lesley S.J. Farmer is the Library Director of San Domenico School in San Anselmo, California.

Notes

I'm A Paraprofessional! Want To Make Something of It?

From vivid memories of her years as a paraprofessional and current gratitude to those she works with now, the author has some suggestions for drawing lines.

Alice Wittig

The answer to my question in the title is: I sure do, but first I want something spelled out and "on the dotted line." I'm not sure why we use that expression except that all kinds of lines help to make things clear; street crossing lines, outlines, goal lines and guidelines. The line I'm concerned about is a line I respect, the one between paraprofessional and professional. I resent anyone trying to take it away.

The reason for my resentment is that the most important thing about working in a library with young people is enjoyment, theirs and mine. Enjoyment is what gets lost when the lines start to blur.

The fact that great enjoyment, intellectual stimulation, creativity, and interaction with people of all ages is available to all school library employees can lead us to scuff this important line. In an article titled "We Are All Professionals" in the January/February 1990 issue of *Library Mosaics*, Julianne Houston and Judy Orahood state that "professionalism is defined by attitude and motivation and a positive self-image driven by the desire to increase knowledge." Absolutely true, the professional and paraprofessional alike share in the opportunity to give and receive a zest for books, knowledge and living, but watch out. When the yearly budget crunch comes, paraprofessionals take two steps to the rear; it is the professionals who must fight the battle. They also must actively lobby in administrative circles and attend meetings, all of them. All of us diminish ourselves when we don't honor the differences in responsibility.

The paraprofessional performs a variety of tasks dealing with children, information and equipment. The professional pushes for funds, actively lobbies in administrative meetings, and provides goals and direction for the program.

In the ideal world there would be a professional behind every paraprofessional. At the present time in my state, California, there are large gaps between professionals; many districts have none, leaving the libraries in the hands of actively caring paraprofessionals. The line is still there, but the staff member is being asked to stand with a foot on either side of it, with more responsibility but no more power, little chance of an overview or supervision, and often no support.

Power and Overview

When I talk about having power, I mean being on the committee that allocates funds, having a direct line to the finance officer's desk, and talking frequently to the people who are responsible for library funding. If you don't have power now, and there seems to be no direct and comfortable line of power to service your job, how can you find some? Here are some ways:

Get an advocate. Pick an interested teacher or administrator, someone library-oriented, and deliberately work with him. Tell him your needs and ask him to speak for the library on the vital committees. Ask this teacher or another to speak for the library in the teachers' union meetings. Keep your advocates informed of the progress of the program and share with them the rewarding successes you have. Give your special contacts copies of handouts, posters, bookmarks or announcements that you want distributed. Everyone likes to be handing out good news.

Accept power if it floats your way. Power has the strange quality of sometimes being closely guarded and sometimes up for grabs. As a library staff member, I approach the boss:

> ME: Good morning, Mr. Gray. I have a problem with extension cords. The only two good ones seem to be missing after last Saturday's game and I didn't have enough for the equipment as it was.
>
> MR. GRAY: Well, that's too bad. Just leave a note on this pile, not that pile, *this* pile, and I'll get around to making out a requisition form sometime.
>
> ME: Thanks, Mr. Gray. Would it help if I wrote up the requisition? Then it could get up to the district office by this afternoon.
>
> MR. GRAY: Why, yes it would. Thanks.

I know, that means taking on an extra task, but with the extra work comes power over an uncomfortable situation.

Overview is the second item missing when the line melts away, leaving the paraprofessional in unclear territory. Without an up-to-date job description and the close supervision of a knowledgeable librarian, little things begin to creep in. Little things like more hours, more tasks and more kids. Now is the time for all of us to draw the line again and to examine what is we spend our time on:

Chart the facts. Draw some lines of your own and chart how much work you do. The facts may surprise you. Increased library use and circulation can measure success as well as burn-out.

Speak up. Gather enough facts to give yourself an overview and then tell someone—your supervisor or advocate. Better yet, tell two someones.

Support

We all need two kinds of support, personal and job related. Sometimes we can locate both in one place.

Find a network. Look for organizations that can help you and provide support. Many professional organizations actively encourage paraprofessionals to take part. Can you identify any group of library workers in the area who could give you suggestions? Does a county office offer support and information? Finding even one person to call for information and understanding can be a big help. If nothing exists, perhaps we are the ones to start the group.

Continue your own education. Nothing makes me feel better about myself than to realize that some tactic that I've been using is considered by others to be headed in the right direction, or to be a usable idea for them. And nothing gives me more energy to start off a week than one new idea that I can carry back to my situation. Find out about inservice programs and classes that might interest you. Then ask for time and financial support to attend. The line between paraprofessional and professional does not exist in the world of ideas and learning.

If our programs are to be successful, we must work together. If the paraprofessional is not responsible for something, then he or she needs to know who is going to do it. To work together we need clear lines.

Alice Wittig is the District Librarian in the Mendocino, California, Unified School District. She has worked as a paraprofessional in a library and now works with paraprofessionals in her current position.

Birthday Cakes for Aides

On the birthday of a library aide, I post a sign in the library and bring a cake for all aides to share during the day.—*Sharon E. Johnson, Camp Verde (Arizona) High School*

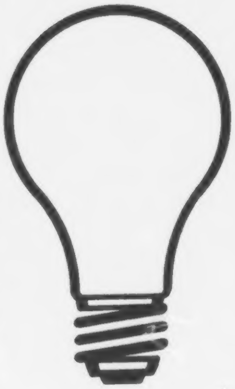
Reports to Aides' Parents

Student aides work hard but their families often don't know what they do. I write letters to each student's family and give them to the parents at open house or attach them to report cards. Written on the computer, the letters are standardized to some extent so I write individual comments on each. (The find/replace function facilitates changing names and pronouns.) The aides are pleased with the letters and their families understand more about the library and their children's work. In part, the letter reads, To the family of ________. ________ is an extremely helpful library aide. She's learned to do many things to help students and teachers use the library and its materials. Some of the things ________ has learned to do are:

1. Run a thermofax and ditto machine.
2. Check out books and magazines for students and teachers.
3. Shelve books according to the Dewey decimal system.
4. File materials.
5. Check material into the library.
6. Run errands.
7. Type cards for books.
8. Prepare paperbacks for circulation.—*Anita Gordon, Lincoln High School, Ypsilanti, Michigan*

Assigning Aides to Specific Subject

When training student library aides, we place special emphasis on the student becoming acquainted with a specific subject area and the teachers of that subject. Each student is assigned a teacher or department and works with that teacher on library-related projects for the classroom. This approach has helped the library staff increase its knowledge of what's happening in the classroom. An added bonus is that students really feel that they are making a contribution.—*Sandra Ingram, Eldon (Missouri) High School*



Booklists by Student Aides

Our library student aides compiled fiction book lists for student use. The students pulled fiction titles from the card catalog on subjects of interest to the student body—romances, war, baseball, football, dogs, mysteries, fantasy, cowboys and family living. Then they typed the lists and and cut pictures from magazines to design appropriate construction-paper covers. These lists save students a trip to the card catalog, which many of them wouldn't do anyway. They also suggest fiction subjects the students may not have thought of. The lists are also an extension of the librarian. Some students want personal attention when they're looking for books to read. Others would rather use the list.—*Jan Herber, Lompoc (California) Senior High School*

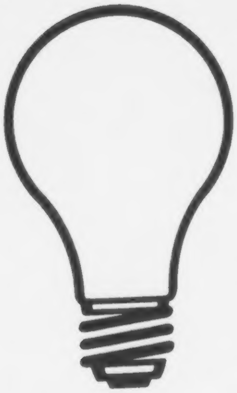
Aides & Storytellers

After the library aides are selected and scheduled (during the first two days of school), each is given a list of all tasks an aide might be required to do. I stress that they will specialize , that each aide is not responsible for each task on the list. As Carol Wehmeyer mentioned in the March/April 1984 BOOK REPORT, I also use folders for explanations and worksheets on the various library aide jobs. I keep a monthly list of shelf-reading assignments posted on the circulation desk. Aides are asked to read shelves thoroughly once a week and more often if an area is being more heavily used.

Since the elementary and secondary school libraries are within the same building, the upper school aides provide storytime for the elementary classes. Sometimes they read a story; sometimes they also use puppets, flannel board characters, or magnet board characters; and sometimes several aides will get together and present the story in skit form. — *Rita Doyle, Cedar Cliff Local Schools, Cedarville, Ohio*

Trolling for Books

During locker clean-out days, student aides wheel bookcarts through the halls. We announce beforehand that books will be collected in the halls. Each locker cleaning nets 200-300 books, many of which are overdue. The students like this convenience and the student aides enjoy this activity.—*Nancy Galway, Newark (New York) Middle School*



Volunteers Working at Home

Parent volunteers need not come to the school library to provide services. If they are more comfortable at home, have a full-time job, or have small children, volunteer work can be sent home. Our parents sort catalog cards, type orders from reviews, tally and count student paperback orders, alphabetize students schedules, and more at home.—*Mary Hauge, Washington Middle School, Aurora, Illinois*

Shelving Books

Shelving books can be a headache. If you're lucky enough to have student assistants who come in for a period a day, you can be sure that the last thing they want to do is shelve books!

Since everybody enjoys a gamble now and then, I divided the entire library into sections —one for each of the student assistants. Each assistant had to shelve only the books in his section every day—*if there were any to shelve.* Some days he might have a lot of books, some days very few or none at all. It was the luck of the draw. Good-natured envy or condolences were freely expressed. And the books got shelved!

Here are the details of this system:

1. Some sections, like the 700s, are more popular than others. You might divide the shelving for such sections among several students, but give the entire 200s and 400s to only one person, for example.

2. Label the carts or shelves where books are placed to be shelved with the Dewey numbers. Post a list of the sections each student is responsible for so they will know at a glance how lucky or unlucky they are that day.

3. Once each week have each student read and dust his sections. That way the whole library is cleaned and put in order on a regular basis.

4. Surprise your students from time to time and inspect their sections. You can give a grade on this: one point off out of a possible hundred for each book out of place if you review the entire section; five points off per book if you do only one shelf out of the whole section.

5. Since the students keep their sections for a semester or a whole year, the students really get to know their areas and take pride in keeping them neat and in order. They also notice books which need repair.

6. If a student is sick and his books pile up, everybody, including the librarian, pitches in and gets the job done. — *Betsy Hobgood, Librarian, Smithfield-Selma Senior High School, Smithfield, North Carolina*

"Holding" Shelves

To help student librarians who are responsible for checking and shelving books, I have set up a "holding shelf systems." The shelves, near the circulation desk, are labeled by categories. The students take the returned books from a cart, check cards and pockets and shelve them by category on the holding shelves. When it is time to return the books to the shelves, a student can pick one of the categories or a part of it and easily shelve those books in their proper area. I find that student aides are less likely to misshelve books or leave piles of books laying in the library.—*Margot Dean, Dover (Ohio) Middle School*

Shelf Reading by Draw

Shelf-reading tasks always meet with less than enthusiasm from students helpers. This year I counted the entire number of shelves including audiovisual materials and magazines, and divided it by the number of helpers. On index cards, I wrote each section. Twice each quarter the students draw cards and read the shelves written on their card. Rarely do they have to do the same section twice. Students seem to like the element of surprise. — *Ann Novinska, Librarian, Fennimore, Wisconsin, High School*

Silencing Complaints

The student helpers in each class period believe they are asked to put away more materials than helpers in any other period! I eliminated that complaint by assigning each group a week when that group of students would be responsible for returning all materials to the proper places. Since the groups are responsible one week out of seven, the students love the arrangement. No more complaining. It's great!—*Liz Reed, Union City (Indiana) Community High School*

End-of-Year Bulletin Board Honors Aides

I honor the student aides by doing a May bulletin board that says "Thanks to a Great Group" and displays pictures of all eight groups of student aides. —*Marcia Reed, Houston (Ohio) Junior-Senior High School*

Section Nine

Budgeting

Introduction

Budgeting

The type of budgetary procedures you will follow will depend on the school district's policy. In some districts, the librarian will be expected to prepare a budget proposal for consideration by administrators. In others, the library receives an allocation as part of a district-level decision based on pupil enrollment or other factors. No matter what system is used, every librarian is familiar with a budget that will not cover all the books, audiovisuals and technology that would benefit students. Nevertheless, the librarian has some options for stretching the available dollars:

•Assure that the school decision-makers know what the library does. A library that is seen by administrators, teachers and students as indispensable to their learning is more likely to receive its share of available school revenue. Sometimes it seems this is a vicious circle; the under-funded library cannot give full service and, hence, is not seen as a valuable resource.

•Know what the library needs and prepare a budget that reflects these needs. Be prepared if funds become available.

•Enlist teachers and others in preparing wish lists. If others support the library's requests, those requests are more likely to receive attention.

•Be prepared to show how money expended for library resources in the past has benefitted students and the staff.

•Be resourceful. There are solid educational activities, such as book fairs, that can raise money for the library operation and sources of free or inexpensive materials that can supplement existing resources.

•Assume responsibility for finding the most cost-effective way of carrying out library functions. For example, purchasing books from the jobber who gives the best discount, finding the best time to make purchases, and staying alert to changes in the marketplace.

In this section, you will find examples from librarians who used one or more of the options above to extend their budgets.

Anitra Gordon

Hard Work, Ingenuity & Resourcefulness = MORE BOOKS

Anitra Gordon

It is time to be entrepreneurial. All around I see enterprising librarians finding ways to add resources to the collection. Some of their activities and programs can inspire the rest of us. Among them are:

Reading is Fundamental

One of the best bargains for getting books into students' hands is Reading is Fundamental (RIF). This national, nonprofit program, mostly funded by the federal government, enables students to choose and keep three paperbacks a year. The local program organizers select the books from which students may choose. Paperwork is minimal. RIF pays approximately 75% of the cost of the books and the local district raises the rest. In many districts, volunteers from parents' or students' groups raise the moneys for the local contribution. For additional information, contact RIF, Smithsonian Institution, 600 Maryland Ave., S.W., Suite 500, Washington, D.C. 20560.

Direct Fund Raising

Fund raising is a time-consuming activity, and especially so in the first year. You will need to contact many potential donors before you find actual contributors. Thereafter, it will be easier because many donors will continue to support school projects. Letters to potential contributors are a good way to start. Most will require follow-up telephone calls. Bookmarks and posters promoting the donors, and sending notes to parents mentioning contributors' names, may entice companies who appreciate advertising. RIF materials include fund-raising ideas.

Reviewing

Becoming a reviewer is an excellent way to add books, videos and computer programs to your collection. In addition, you become aware of the newest materials and develop your evaluation skills. Because you'll thoroughly know the materials you have reviewed, you will be able to integrate them into the curriculum. Even if you cannot keep all of the items, you can share them with teachers during the review process.

How can you find journals that need reviewers? Examine the magazines you read regularly and also look at others in the public library. Jobbers' catalogs often list review journals. Find some magazines in the subject areas (history, science) that interest you and ask for a sample issue. Look at the reviews; note the style and length. Then, write some practice reviews to make sure reviewing is something you'll enjoy. Next, write to the editor, offering your services.

In addition to receiving books on assignment from the editor, you may also be able to suggest titles that you'd like to review.

Writing Articles and Tips

Many education journals encourage readers to send in manuscripts, letters, and ideas. Payments can help with minor library purchases. Some journals, among them THE BOOK REPORT, offer writers of brief articles a book of their choice.

Book Fairs

A traditional method for librarians to earn money or books is to stage a book fair. Fairs offer the double benefit of encouraging reading and raising money. Fairs can be arranged through local bookstores, regional jobbers, or book fair companies. You can choose the titles if you contract with stores or jobbers. The book fair companies generally offer set packages, although some will allow modified packages. Two companies to contact for more information are School Book Fairs (401 E. Wilson Bridge Road, Worthington, Ohio 43085) and Walden (201 High Ridge Road, Stamford, Connecticut, 06904).

Magazine Sales

School-wide magazine sales can be profitable. The larger sales companies send an organizer to help the school. He presents the program at an assembly, sets a goal, devises incentive prizes, provides promotional materials, and helps the school adviser. The organizer may return after the sale ends to help with the paperwork. Often the school keeps 40% of the sales price. One company that offers plans for schools is Family Reading Program, P.O. Box 9889, Bridgeport, Connecticut 06699.

If you do not want to run a sale but do want to encourage magazine reading, let the students order

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magazines at the 40% discount. Inform parents about the program by the method that's preferred in your schools--principal's letter, article in the school paper, and so forth.

Book Clubs

The publishers Scholastic and Troll have paperback book clubs. The students benefit from low prices and the organizing librarian gets free books or other gifts. Contact Scholastic Book Clubs at 730 Broadway, New York, New York 10003 and Troll at 100 Corporate Drive, Mahwah, New Jersey 07430.

Other Sales

The directors of music and athletic programs often receive catalogs from fund-raising groups. Ask to see their catalogs and look for a product that you'd like to sell in the library. We have done well in sales of M&M candies, earning $1,000 a month from 840 students. Since candy sales in the library may affect teachers' classrooms, we surveyed teachers for their approval before we began sales. With the profits, we have bought a security system. Our next purchases will be additional video and computer equipment.

In our library, students may buy the candy from the student aides during class periods. Between classes, the secretary and I do the selling. I use the contact with students to learn their names. The paperwork for candy sales is minimal. American School Fundraiser (22007 Woodward Avenue, Ferndale, Michigan 48220) has representatives throughout the country.

Grants

There is grant money available. Your state education agency will be able to tell you what the state offers. State officials will also know about federal programs. Ask to be put on federal and state mailing lists. Tell your principal or superintendent that you want to see the grant information they receive. If your district does not have a grant writer, announcements may be thrown away. The publications of the Foundation Center (79 Fifth Avenue, New York, New York 10003) and books from other publishers list specific foundations and their funding interests.

Program Enhancers

Some companies offer products that can be used as incentives for reading or library activities. A yogurt store in our community gives free cones to readers of six books. Other companies give gift certificates, balloons, and passes for miniature golf and movies. Some groups provide speakers or programs. Contacting companies may result in funds for RIF or products for your program, but there is another benefit. Through such contacts the community learns about the services and resources of the library.

Hard work, ingenuity and learning from others will help you increase the size and variety of your library's collection.

Notes

Guidelines for Selection on a Limited Budget

By Robert Otte

A limited budget makes the selection process more difficult and challenging. The following guidelines may make the process more manageable.

1. Purchase only materials closely related to the curriculum. To accomplish this, you must be familiar with the courses taught. Find out which teachers require or expect their students to use the library. Then, choose materials to fit those teachers' and students' needs. In fact, librarians should have a potential use or coursework in mind for each book being considered for purchase.

2. Consider the availability of public libraries. The school library does not have to provide all materials for students. It does not, for example, have to provide leisure reading materials since those will be available at the public library. This does not mean that students will not use the school library to find leisure reading. Many books can serve both the curriculum and recreational reading needs.

3. Buy paperbacks. Obviously, paperbacks are less expensive than hardcovers, and hardbound paperbacks will last longer than trade paperbacks. Both paperback formats can expand your buying power. A few librarians still will not buy paperbacks. (At least one book jobber will not sell them.) Librarians must realize, however, that school libraries are not museums. Books are expendable and need not be kept forever. When paperbacks become dated or worn, you can discard them without guilt feelings.

Notes

Having a Book Fair

By Anitra Gordon

You can promote reading and earn money at the same time by having a book fair. In a school of about 700 students, many librarians earn about $800, plus they get several hundred dollars in free books. Companies have the fairs so well organized that your job is one of manager.

When planning a book fair, keep in mind that the paperback books and other materials (posters, book marks, games, coloring books, crayons, pencils and erasers) available in prepackaged book fairs are generally not of interest to high school students. These types of fairs are most successful in elementary and junior high schools. If you wish to make your own selections, you might use a paperback jobber who will allow you to return unsold books. Or check with local bookstores; many conduct school book fairs.

The following steps will help make your book fair a success:

1. **Choose a company.** Ask other librarians in your area about companies they have used. Scholastic (730 Broadway, New York, NY 10003) and Troll (100 Corporate Drive, Mahwah, NJ 07430) are two popular choices.
   - Ask each company for lists of books and other items. Can you modify the selection to fit your situation? Ask for samples of advertising posters, letters to parents and other promotional materials.
   - Once you have materials for several companies, compare the books and other materials offered.
   - Compare prices of items to your students.
   - Compare benefits to you. What percentage will you earn? How many free books will you get? Often the benefits are greater if several librarians in a district use the same company. Sometimes you receive a bonus for signing early.
   - Compare the paperwork you are required to do.
2. **Talk to someone who has had a book fair.** The sales representative of the company you choose can put you in touch with a librarian who has used their service before.
3. **Talk to your principal and then to the teachers.** Once your principal is behind you, a staff meeting is a good time to get the support of everyone. Encourage teachers to explain book fairs to their students. They need to know that during the fair the library will be closed to other activities.
4. **Pick a date.** The fair will be most successful if you can schedule it during Open House, in connection with a concert, or at other times parents are in the building. Some librarians have the fair all week, and students come during their regular library time. Others schedule everyone during three or four days.
5. **Schedule classes.** Give teachers a copy of the schedule. Allow 25 to 35 minutes per class. Don't forget to schedule time for your lunch!
6. **Get the word out.** Get the date on the building and district calendars. Write a brief news item to send to newspapers. Invite them to send a reporter or photographer on opening day.
7. **Follow the company's suggestions for publicizing the fair.** The companies supply posters, letters to parents and lists of items for sale. Students often make their selections from the lists. Parents can see what's available, make suggestions to their children and write a check to cover purchases. The letter should state how checks are to be made out.
8. **Get volunteers to help you.** At least one other person should be with you all the time. Work with room mothers, PTO/PTA coordinators and your own contacts. You may want to co-sponsor the fair with a parent group and share the profits.
9. **Plan duties during the fair.** The volunteer may handle the cash box while you help students and supervise the fair. Younger students need more help finding books. You may use reliable older students to help younger ones. Keep an adult at the cash box. With enough adults watching and helping, there will be few if any problems with theft.
10. **Decide how to arrange the cases of books.** The books usually arrive in locked cases. Most items are left in the display cases, which you lock when you leave. You may want to place some tables near the cases.
11. **Be prepared to make change.** You will need about $25 in change and a cash box.
12. **Open for business.** Students should not bring other books, book bags or coats with them. You may wish to stamp each book purchased to indicate it was paid for.
13. **At the end of each day count the money.** Call in re-orders. Most companies recommend not selling the last copy of a book. Students can prepay when they request a copy, which can then be delivered when the company comes to pick up the cases and unsold books.
14. **Do the final paper work.**
15. **Make notes for next time.** Keep the notes in a folder with all the information about the book fair.
16. **Write notes thanking volunteers.**
17. **Get the word out about your success.** Write a memo to the staff and an item for the newsletter or local paper on how the fair went and what you are doing with your profits.

Anitra Gordon is the Librarian at Lincoln High School, Ypsilanti, Michigan.

Managing Together

Librarians in geographically isolated libraries found that they could increase services by forming a consortium.

By Edith J. Luke

What do you do when you are an isolated, sparsely populated, economically depressed area and the board of supervisors elects to discontinue county library services in a budget crunch?

When you look around, you find that you have a lot more cactus, sand, and empty miles than you have people. But the people, including the school children, are just as needful of information as those in metropolitan areas.

A few years ago, we in Navajo County found ourselves with the questionable distinction of being the only county in Arizona without a library system. Our 75,000 people are spread out over 10,000 square miles in Northeastern Arizona. Getting from here to there can be difficult at times, especially over reservation roads. Telephone calls aren't much easier with four different companies to deal with. Without the county library, an already isolated county became even more isolated.

Two years ago our information drought began to ease. The dean for learning resources at a community college initiated an effort that led to a county-wide consortium of 71 small libraries—public, school, academic, prison, church, and hospital. As a result, we are compiling a county-wide union list of periodicals, using fax machines to increase interlibrary loans, producing workshops, and cooperatively building our collections.

Did we hit a gold mine? Strike oil? Inherit a billion? No. What we did was learn to work together with what we already had.

The community college wrote a $3,000 grant, under the Library Services and Construction Act, Title III, for seed money to begin development of the consortium. The Northland Pioneer College administration was the sponsoring organization. Area supervisors of libraries, city council members, and school administrators supported the effort.

In spite of long distances (the county is 200 miles north and south and 50 miles east and west) over 40 librarians have attended each meeting and workshop over a two-year period. In the first year, the meetings produced the union list of periodicals and a newsletter.

A second grant of $16,000 made it possible to continue the union list and newsletter as well as place six fax machies in libraries across the county.

For the coming year, we expect to place microfilm/fiche equipment in the three libraries with the largest collections of magazines and to provide a terminal in one public library so its most-used titles can be combined with those of the college on a database.

The ultimate hope is to compile a countywide database, with the college housing the file server and each library connected by a microwave network. When that is achieved, the great physical distances will no longer separate information in the county.

Our consortium is seen as an innovative model in the state. And, it is growing. Librarians in a neighboring county have begun attending our meetings.

The benefits are tremendous. All types of libraries are working together. We are talking to one another, even over the great distances, and we are sharing ideas and materials. We have learned that we have over 500 periodical titles in the county and 75% of them are unique titles. We have found that even the smallest libraries have something to share. In addition, the fax machines make it possible to borrow books from the Phoenix Public Library (200 miles to the south of us).

No one library in our area is large enough or wealthy enough to provide all that its patrons need and want. But together we are doing a better job. The school children and the public in general are reaping the benefits.

Edith J. Luke is the Librarian/Media Specialist at Holbrook High School in Holbrook, Arizona. She recommends that those who want to learn more about the grant and consortium development contact the guiding force for the Navajo County group—Shirley Reed, Northland Pioneer College, 1200 E. Hermosa, P.O. Box 610, Holbrook, Arizona 86025.

Budget Management

By Winifred Sihon

Site-based decision making, one of the current buzz words in school management, forces the library staff to negotiate its budget. We must compete for less money and yet provide materials and expensive new technology.

Much as I resent having to spend so much time in this management role, I know that the library will become irrelevant if it is not maintained, up-graded, and promoted. When I moved into an older school serving 1,400 students, in which the library budget for books and supplies had been sliced from $12,000 to $7,000, the following strategies were successful in obtaining better support.

•*Compare your school to others.* Use *Information Power* (ALA), your state accreditation standards, and other schools in your area to measure your budget, materials, and services against other programs. The librarians in our school district joined together to measure our library collections in order to prove how inequitable and inadequate budgets were. We presented our information to district administrators and were able to get special funds to improve the poorest libraries and some local foundation money to help all the libraries.

Meeting with the principals, librarians, and administrators of all the schools at each level, we were able to arrive at some agreement on the minimum budget required to maintain a basic program. The formula that we found helpful called for 15 books per student on a 15-year replacement cycle. A minimum book budget would purchase one book per student each year. If you multiply the average cost per book, you have a basic budget amount for books, as well as a guideline for discards.

•*Know your collection.* See how your library relates to the curriculum. Check the age of the materials that are expected to support new directions in the curriculum. My big concerns were world history, materials on the Pacific Rim, and a new Japanese language course. We counted the books and charted their ages in these areas, surveyed what was available in print, and started buying everything we could find. As the year progressed, I discovered (along with the teachers who came with their classes) that our collection had few books on geography, hardly any biographies of world leaders, and little support materials for class projects on Elizabethan England and Mark Twain's America.

•*Itemize expenditures.* Itemizing library purchases (and cuts) as they related to departments showed teachers that this was their library and their resource. I also broke down into subject categories such items as magazine subscriptions, reference purchases, and book purchases. I then suggested additional purchases that could be made if more money were allotted. Circulation, class use, and magazine use were divided into subject categories, so that teachers could see the demand for certain types of materials. Students and staff were urged to suggest titles and subjects for library purchases.

•*Innovate.* We borrowed, for one to two months, several different CD-ROM systems: *Newsbank, TOM,* and *Magazine Article Summaries.* In the process, the teachers whose classes used the technology were so impressed that they insisted on budget consideration for this technology.

•*Know the sources of money.* Find out who decides how money from different sources will be spent. In our district, money outside the operating budget is available from federal agencies, voted levies, foundations, construction funds, technology and staff development grants, vocational education contingency funds, curriculum funds, fine money, and parent-teacher groups. By having a wish list that is clearly based on program needs, you can tap into many of these funds. Our budget for books and supplies was only $10,500 this year, but we are receiving another $25,000 from other funds.

•*Scrounge.* By shopping the discount stores, buying paperbacks, soliciting and accepting donations, reviewing books, and looking for needed titles in used book stores, I avoid paying full price and am able to add titles for far less than the average cost of $20. We enlisted students and parents in the processing of new materials, again saving almost $1.00 per item and generating additional awareness of our program.

•*Be involved.* As librarians we know we are supposed to be both administrators and teachers, and that the library should be the center of information and curriculum. If it is *not*, then we need to be more involved in instructional planning and curriculum development. As schools set goals and special curriculum focus, the library should be a part of the plan. A school-wide study of the environment is being planned for our high school this spring. The library has already provided resource lists, suggested topics for study and debate, and circulated bibliographies of potential purchases to interested teachers. By volunteering to work on committees like this, we provide service to the teachers and evaluate ahead of time what is needed, ensuring the success of the program and quality library usage.

Site-based decision making can be a new source of power if we are willing to be involved and provide active leadership.

Winnie Sihon has worked in various libraries since she was a library aide in a public library at age 16. As a language and social studies teacher in Istanbul, Turkey, and Livonia, Michigan, the library was her second classroom. Since earning her MLS degree, she has worked 18 years in high school and middle school libraries in Renton and Issaquah, Washington.

Grants & Fundraising

Notes

Finding Money for Hi-Tech

By Carla Haden & Kathy Niemeier

The big concern among secondary school librarians who are interested in the new technologies for research is how to afford them. This concern is appropriate because few secondary schools escape budget pressures. Many face additional pressures from administrative resistance to high technology, shortages of staff for using new technologies, and lack of parental and community support. Yet, some schools and districts do acquire computer-aided-research systems.

We have identified several secondary school libraries across the country that have succeeded in funding new research technologies. All of the librarians we interviewed have brought one or more automated reference systems into their libraries with some type of external funding. Their comments and suggestions are arranged here to show the major steps in acquiring funds.

Carla Haden, of the University of Pittsburgh's School of Library and Information Science, wrote this article with research assistance from Kathy Niemeier, Marketing Manager for Information Access Company.

Know What You Want

Mary Flanagan, St. Francis High School, Mountain View, California. "When you start investigating computer-assisted reference systems, make sure you know what you want. I've attended several library seminars that stressed online searching for high school students. Online is impractical for us. It would be difficult, if not impossible, to plan and control a budget for online searching. It would also be frustrating for the students. They would need extensive training to make Boolean searches, and most would likely become discouraged.

"After much research, we chose CD-ROM databases. The controlled vocabulary in some products enables the students to use familiar vocabulary in their research.

"I knew from the beginning," Flanagan states, "that if we were to get a CD-ROM system, I would have to find the funding. Ours is a private school, and tuition does not pay the total cost of operation. We have continuing campaigns to raise funds, and I couldn't compete with the overall school efforts by conducting a special drive for the library. Instead I explored sources of private grants from companies and individuals.

"In order to apply for a private grant, you must know exactly what you want and be able to justify the investment by its benefits to students. You must be specific in describing the research that led you to select the product or service you want to fund.

"If you are requesting grants for the first time, try enrolling in grant writing classes. Check with the county office of education to see what is offered in your area. A class will teach you the formula that grant requests follow.

"In California, the State Office of Education also publishes an annual list of grants available to schools. Some are for specific purposes, others cover educational projects generally. You'll have to wade through many listings that won't apply to your case to uncover a few that do, but it's worth the trouble.

"The St. Francis High School received a grant for a CD-ROM system through a bequest aimed at supporting education and health programs that is administered through a private foundation. Other sources for funds include local companies that have set aside funds for community support. Locally, we have some generous companies (Hewlett-Packard, Apple, Syntex). Often, the founders of major local companies have established private foundations such as the Packard Foundation." [*See box for more information on grants.*]

Jean Hafner, Jefferson City High School, Jefferson City, Missouri began her pursuit of funding more than two years ago. She attended a workshop to learn what products are available and how they could support her school's curriculum.

"I initially thought of applying for an incentive grant from the state of Missouri," Hafner states, "but our district is organized in such a way that it was easier to apply for a federal grant. I may apply to the state for some other materials or to fund some other project. The state grants require paperwork, but you're told within a month or six weeks whether or not your proposal is approved.

"It is important," she adds, "that internal support be developed for the project before you request Chapter 2 funds. To do this, we requested a system on loan from one company. The students, teachers, and principal were all able to try it. We wanted them to see the benefits of the product so that they would fully support our proposal.

"We have a conscientious and tenacious Chapter 2 representative in our district, and that appears to be the magic in making grants appear. Our district covers 14 schools—11 elementary, two junior high, and our high school. The needs of all are considered when applying for Chapter 2 funds."

Hafner has relied on a more grass-roots approach in funding library automation. "We recently took 20 years of accumulated library fines and purchased a library circulation system called Circulation Plus. However, I can't imagine that many librarians could wait that long to acquire the technology that has become available."

Don't Be Discouraged if You've Tried Chapter 1 and Failed.

Arthur Allen, Director of Special Education and the Chapter 2 funding coordinator for Hafner's district, is the magician who makes grants appear for Jefferson City's district. "Our request for the year July 1, 1989 through June 30, 1990," Allen states, "was for $50,000. We had the option of making our request in one of three categories, thus: 1) Basic Skills Development; 2) Educational Improvement and Support Services; and 3) Special Projects. We wanted to devote the entire budget to hardware and software so we chose the second option and received the full grant.

"Teachers and administrators who have applied for Chapter 1 funds are often discouraged from applying again under Chapter 2. Don't be. Chapter 1 is complicated, and funds can be used only for remedial education projects. Chapter 2, officially the Chapter 2 Elementary and Secondary Education Act, is designed to be relatively easy for eveyone. The major difficulty," he states, "is probably convincing the local school administration to choose your proposal over the favorite projects of every other faculty member. In our district, we have concentrated on our libraries. We have strong library programs and the desire to see that they remain so."

The Users Foot the Bill

Janice Mulholland, Librarian, Mills High School, Millbrae, California. "When Information Access Company offered a trial use of the company's TOM system, I accepted the offer because I wanted our students to see the new reference technology. Since the system has been in operation, it has received continual use. It is the most heavily used reference tool in our library.

"Financing was a problem. The annual subscription price could not be covered by our depleted library budget. Before the three-month trial loan period ended, the students decided to fund TOM. Student lobbyists persuaded the student government to pay for a one-year subscription. The students simply wouldn't let the system go.

"We are always looking for ways to keep funding TOM. We have been able to save some money by canceling certain redundant magazine subscriptions and microfilm backfiles, which has also allowed us to clear storage areas formerly used for periodical backfiles."

An Overlooked Source of Funds Might Be Under Your Nose.

Darla Adams, Media Specialist, Berkmar High School, Lilburn, Georgia. "Our library budget covers essentials only," states Adams, "and reference technology isn't considered essential yet. Since our school's enrollment is static, our budget is also static."

Yet, Berkmar High School has had a subscription to a CD-ROM service for over two years. The library pays for the subscription with receipts from the photocopying machine and the income from overdue book fines. It takes a student body of nearly 1,300 to generate adequate copy and fine income to pay for a the library's CD-ROM reference system.

"Budget constraints combined with the desire to offer our students the benefits of the latest technologies have made us resourceful in seeking out additional funds," Adams says. "We're going to appeal to the PTA soon to help underwrite the cost of copy paper and perhaps some reference materials in order to continue building our library resources."

Providing Student Services Proves Profitable

Diane Walts, Librarian, Northgate High School, Walnut Creek, California. "When we wanted a CD-ROM periodical reference for our library and the budget was low, we set up a shop. Our English and Psychology Departments require students to keep a journal. They must use a stitched, composition notebook that we discovered is rather difficult to find locally. Now, because we order the notebooks ahead of the school year, we receive quantity discounts from our supplier. We mark up the price 75 cents to one dollar over what we pay for them. We sell a minimum of 500 notebooks during the first two weeks of school," Walts reports. "A few students balk when they see the markup because we leave the original price tags on the binders. In that event, we point to our CD-ROM reference to show them what that extra dollar is buying. It's a good lesson in the economics of a school library."

The Northgate High School library supplements the notebook profits with photocopies at 10 cents apiece and ongoing sales of pens, pencils, and binder paper. "We make a few cents on each photocopy," Walts says. "We also realize profit on the sale of school supplies throughout the year by buying the products in quantity at back-to-school discounts and then reselling them at or near the regular retail prices."

The Northgate High School Library Shop has been selling school supplies for more than three years.

Project Integration With Curriculum Critical for Chapter 2

Anne Best, East Middle School, Aurora, Colorado. "It has been relatively easy for the Colorado Middle Schools to qualify for Chapter 2 funds because the primary criterion for approval is to demonstrate that the program to be funded is integral to all studies in the school," states Anne Best, Librarian. "We have active members on all curriculum comittees who work to ensure that library resourc-

The Money is Out There

"There's money out there to fund library projects," states Marcella Sherman, Director of Instructional Service Division Operations for the Santa Clara County Department of Education. "You just have to be tenacious to find it."

Sherman tracks new funding sources for schools in Santa Clara County and publishes a monthly *Funding Update* to alert local teachers and librarians to new grants that are available. She suggests that librarians who need funding for new reference technology contact their respective county education offices. "There is probably someone there who is collecting information on grants that offer alternatives to federal and state funding.

"The State of California," she adds, "publishes bi-annually a guide to educational funding sources every other year. It is a goldmine of possibilities for educators who are seeking financing for school projects or products. Educators in other states should check with their state education offices to see if they publish similar guides. If not, ask whether someone within the state office collects grant information and how you can get the data that apply to your needs.

"Most major companies have formal community support programs that often underwrite educational projects. These corporations are committed to enhancing the social and educational opportunities in the communities from which they draw employees." Some large companies contribute five percent of their profits each year to the arts, education, health, and social projects. Some have established foundations to administer the allocation of community grants, while others process the requests through a company department.

"Generally, it will be the largest employers in the area who have formal grant programs," Sherman states. "A call to the company's corporate office will quickly establish whether funds are available and whether your project would fall within their guidelines for gifts."

Sherman, who conducts classes in writing grant proposals, states that the process of putting a request on paper is often viewed as insurmountable by many teachers and librarians. "In my classes, we strip the proposal needs to their essentials and we begin writing. Once an individual has put one proposal on paper, future requests are relatively easy."

Sherman cites the essentials of a proposal as follows:

1) Identify the problem;
2) Prepare a statement of need;
3) State clear objectives;
4) Lay out activities that match the objectives;
5) Outline the budget;
6) Establish an evaluation process that will demonstrate whether the stated objectives have been met.

Sherman also encourages librarians to investigate state-level education initiative funds, which provide grants for innovative school projects. "California has such a fund," she states, "and the guidelines for application are relatively simple."

She also encourages librarians to use their research skills at the local public library to ferret out private grants— often bequests— which are earmarked for the local community, education, or school libraries specifically.

In states where lotteries are sponsored for education, the school's allocation of lottery funds may be a source of financing for library projects, Sherman suggests. "In Santa Clara County," she states, "lottery money is used to fund the county's educational initiative for the year, which currently are education programs on AIDS and Youth at Risk."

Sherman would like to see a state-level clearing center for teachers in search of grants for specific projects. "It is difficult for an individual to independently gather comprehensive information on grants and gifts, particularly if the school is located in a rural area."

es are integrated with classwork throughout the schools. This integration was going on long before Chapter 2.

"Most of the Chapter 2 funds approved for the district," Best says, "are aimed at reference materials, because this was judged to be the greatest deficiencey in our resources. The funds are allocated among the middle schools based on need. The new schools in our district receive little Chapter 2 funding while the older schools receive generous grants."

East Middle School subscribed to a reference system with a protion of its Chapter 2 funds. "The most difficult part of the Chapter 2 program is the anxiety of wondering whether the funding will continue. We must reapply every year for the entire district. We're asked what we've used, what we need and try to fill in the holes," Best states.

"We have an excellent Chapter 2 representative for the middle schools in our district. She does a good job of keeping track of purchases, coordinating needs, and alerting us when there is unencumbered money available."

Search for Other State, County, or Local Sources

Ann Bryan, Media Specialist, Gainesville (Florida) High School. "Sources of funding are limited in our part of the state," says Bryan. "Property tax rates are low, and there is now no state income tax. We simply don't have the tax base for extras. However, our county developed a program that provides grants for using technology to enhance education. It is really a cost-effective way to use new technology. Typically, a single school serves as the test site, and, from experience there, the other schools can be encouraged to adopt the new technology as budgets allow."

The competition is fierce for the grants. "The program allows a single voice to be heard. If you believe you have a good idea that relates to educaitonal technology, you'll receive the same consideration every other applicant is granted. It is a tremendous motivational program for teachers. All those great ideas can be put down on paper. The sheer volume of proposals for the grants indicates that teachers look to the grants to make their innovative ideas come alive."

Carol Grenko and Gayle Evans, Librarians, Tokay High School, Lodi, California. Though their high school funds its computer reference system from the general library budget, librarians Grenko and Evans are not assuming that the funds will always be available for the subscription or supplies. "We are considering approaching the student government for help with some costs," Grenko says.

"We've even discussed an appeal to our school's lottery committee, which decides on the disbursement of funds we receive from the California State Lottery. Our new principal knows her way around the public agencies that generally have other funds for schools," she adds.

"We don't want to let our system go because it is so popular with students. It's not that we face an imminent budget problem, but we don't want to find ourselves backed into a corner. We want to have alternative funding."

Grenko was one of the librarians who testified before the California State Appropriations Committee in August to emphasize the need for additional funding for instructional media.

Joe Duckworth, Manager Media and Techincal Services, Howard County School District, Maryland. "We're able to afford reference technology by pooling our resources in order to qualify for quantity discounts. Our district's 20 secondary schools will generate at least 15 simultaneous orders for a CD-ROM reference.

"I have found suppliers willing to offer discounts on bulk buys, which can dramatically stretch the budget. In the past two years, we have not paid the regular price for new video equipment, records, or any general media products. We afford the new technology by concentrating the economic strength of the whole district," Duckworth states.

Resourcefulness when facing a lean budget is the common trait of these librarians. The following references give basic and specific techniques and sources that will help stimulate your own resourcefulness in raising funds for your library's new reference technology.

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Good Stuff from Recycling

by Janet Hofstetter

A talent for recycling and plain old pack-rat tendencies stretch this librarian's budget to cover costly items.

Because I'm a pack rat, I've been able to stretch the library-supplies budget for such "luxury" purchases as heavy-duty staplers and paper punchers, a button maker and button parts, a rubber stamp maker, and a paper cutter. This year I hope to begin buying vending machines for pens and pencils, which I presently sell from a desk drawer. Recycling has made it possible for me to obtain some supplies at little or no cost and use budgeted funds for the big items.

As a die-hard recycler, I let it be known throughout the community that the library can use many items that businesses throw away. From a bookstore we regularly receive year-old *Books In Print* and discarded *Forthcoming Books*. When the bookstore manager replaces racks, display tables, and bookcases, he gives me an opportunity to take the discarded furnishings before he hires someone to haul them away. (Video display carousels and Cliff Notes racks are perfect for displaying paperbacks.) Occasionally he gives us new but shopworn books and paperbacks, which we use as contest prizes. If I have no use for something the manager offers, I always suggest another possible recipient. When the bookstore was recently remodeled, we accepted five gondola bookcases and suggested other schools that might need the other gondolas (25) that we had no room for! In return for all this, I share book lists for young adults and reviews of books the manager may wish to stock. Part of our book budget is also spent at this bookstore.

One of our science teachers donated a display cabinet with a rubberized counter top and storage below for supplies needed for experiment demonstrations. A business supply company has also been generous with supplies that have been discontinued or have become obsolete. The manager calls when he is ready to clear out old inventory every few years and we go "shopping" for items we can use; in return, we sign a statement of the value of the donated items for tax purposes. Needless to say, the staff looks forward to the day following one of these shopping sprees.

My plea, printed in the newspaper, for recent issues of magazines brought in about 15 additional magazines for student use. A senior citizen brings us the current *Time* and *U.S. News & World Report* each Thursday after he has read them. A bank subscribes to 12 magazines, which we selected from a list of about 30, and provides magazine covers. (I have not purchased covers in 12 years.) A business firm gives us the *Wall Street Journal* just one day late.

Recycled folders and manila envelopes help me to implement my cardinal rule for removing items from the files: If something is removed, its space must be marked! For example, assistants are trained to remove only the contents of a vertical file folder, not the folder itself. The contents are placed in a recycled manila envelope, which is then stamped with the date due. Half of a recycled file folder, on which we've written "out," is placed in the empty folder. The recycled envelopes and folders are stored on top of the vertical file cabinets in magazine boxes (recycled).

The second cardinal rule is: Never retrieve vertical files, magazines, computer programs, or microfiche before the borrower has completed a request slip, which then serves as a check-out record. (The slips are copied on recycled paper and cut on an old papercutter that, although trashed originally, merely needed the blade sharpened and adjusted.) When the items are returned, the check-out slips are saved for statistical records by dropping them in a box that originally contained charge-tray guides. (It fits nicely in the charge-tray drawer.)

The last day of school I collect abandoned items from lockers, such as three-ring binders, colored pencils, rulers, calculators, and spiral notebooks. One of these retrieved binders is used for addresses. I've filled it with plastic pages designed to display business cards. Each page holds cards for similar businesses. If the business does not have a card, I cut a used catalog card to size or recycle an old business card. The cards are always dated for quick weeding.

There are endless uses in our library for 10,000 pin-fed labels that a business found to be too narrow for its needs ten years ago. To create "spine labels" for magazines, we cut the labels in thirds, color them, and write the month and day. (Misplaced magazines are more easily spotted and retrieved if we do not have to search the covers for dates.)

Whenever possible, I pass items along to others who can recycle them. When new issues of those magazines we do not store arrive in the library, the old issues are sent to the elementary teachers for the reading program. Newspapers are contributed to our school's paper recycling drive.

Janet Hofstetter is the Librarian at California R-1 Junior-Senior High School in California, Missouri.

I have my own system of tickler files into which I toss items I need to deliver to the central office, teacher mailboxes, the photocopy request basket, or the elementary library. Additional files contain notes about tasks that assistants need to perform when they have time or that I may perform when work is slow in the media center. The recycled address labels (described above) are used as file labels and the old folders, collected from the principal's office, are color coded. This system keeps me from cluttering my mind with trivial details and making unnecessary trips to deliver one item when I could make one trip do for several items.

A hobby that I share with students also makes good use of used catalog cards. For years I have collected "thoughts for the day," some amusing, some philosophical. One is written on the library chalk board each day. The quotations are filed alphabetically by subject in recycled catalog-card boxes. Occasionally a student or staff member will ask to go through the cards, but some balk when they discover I have three boxes of "thoughts" and will soon begin a fourth.

When the daily mail arrives, I sort it into separate piles: new magazines, catalogs, and items that require immediate attention. For easy retrieval, all catalogs are dated on the front, labeled by category, and identified by company on an address label placed vertically along the upper left margin of the cover. The catalogs are placed on the reshelving cart for an assistant to file alphabetically by category and company name in recycled magazine storage boxes, again using the recycled address labels to label the boxes. By alphabetizing within a category, the assistant can easily find and pull the old catalog before filing a new one in its place.

From the junk mail, I retrieve the legal-size envelopes, especially those with lots of white space, and recycle them for delivering messages and materials within the school.

My bent for recycling continues in my use of magazine file boxes for "filing" everything that will fit in them. For instance, the boxes are placed beside computers to keep manuals and report folders upright and out of the way. I am amazed at the number of junk-mail envelopes I have stored in magazine boxes for reuse as vertical file check-out holders, professional shelf file holders (with the subject written on the visible edge), stored magazine checkouts (date due stamped on the envelope during check-out procedure), and copier originals (library signs, manuals, handouts not needing an update yet). Naturally, files of interest only to the librarian are kept in labeled envelopes on my office shelves and on my office desk in a magazine box; one contains library-related cartoons and pictures for bulletin board variety. Our art teacher receives the recycled envelopes that will fit in her picture files. She finds that students have less trouble keeping pictures on a topic together at the art tables when the pictures are in envelopes rather than file folders. As a bonus, the picture files don't cost the art department anything.

Once-run copier paper is also recycled. The best one-sided pages, such as the daily bulletins, are saved for use by the teachers aide for copying such cut forms as library passes and request slips as well as full-page forms for daily student sign-ins and weekly circulation statistics. A student once jokingly asked me just how many times I use a piece of paper. My quick answer: three—once when new, the back side for scratch paper or copier forms, and finally any unused portions for homemade post-it notes and note pads.

During the first two years the computer was in the library, I never bought computer paper. The principal gave me all discarded schedule printouts and other nonconfidential printouts as well as the wasted blank pages from each new run. I used the blank pages for overdue notices before we installed our circulation system; I entered new overdues on a simple database and printed half-page "labels" as notices. Since the office uses a heavy-weight paper that doesn't

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COMPUTER PAPER

BEST COPY AVAILABLE

allow "show-through," the backs of the long runs were used to print overdues lists.

When our teachers stopped using the ditto machine, my source of colorful filing boxes vanished. Now I'm wondering what I will do if magazine boxes become extinct and businesses stop sending their junk mail in large manila envelopes? I'm already saving the clear plastic magazine mailers if they are large enough for single computer pages; the mailers make handy see-through storage, but they don't stay upright on a shelf!

The custodian now recycles pens, pencils, and other reusable items when he notices them in the trash; he tosses them into a recycled plastic grocery bag on the side of his barrel and leaves the contents on my desk for distribution or loan to forgetful students. Plastic bags that can be used as book bags for rainy days are stored in the circulation desk in, you guessed it, another recycled magazine storage box.

During the first two years the computer was in the library, I never bought computer paper. The principal gave me all discarded schedule printouts as well as the blank pages from each new run.

And where, you may ask, do I keep all these treasures so they may be easily retrieved but out of sight? Many items are kept in the empty copier-paper boxes with lift-off lids, or in their smaller counterpart, printer-paper boxes. I note the type of contents on recycled copier paper that is stapled to the outside of the box. (The paper notes can be easily changed if the contents of the box change.) The boxes are stacked neatly and the contents are shared with anyone in need.

I don't mind the kidding about my pack-rat habit; I'm proud of my efforts to economize and recycle. New staff members who mention needing something to anyone who has been around for a while get the same answer: "Ask the librarian. She recycles all kinds of good stuff!"

Notes

51 Ways to Save & Earn Money for the Library Budget

Here's a wealth of cost-cutting, dollar-stretching ideas from BOOK REPORT readers. There may be a shortage of money, but there's no dearth of ingenuity in the nation's school libraries.

Have fun choosing your money-saver!

Sales & Donations

1 Sell jackets from library books for 5 cents. All students must cover their textbooks and they love colorful jackets. —*E. Guntharp, Sol Ross Middle School, San Antonio, Texas*

2 Once a year, have a used book and magazine sale. Worn paperbacks and other withdrawn titles are sold along with old issues of magazines. (This year all 1978 issues will be on sale.) Money received is used to purchase new paperbacks. —*Margaret Jantzen, South Central, Junior-Senior High School, New Albany, Indiana*

3 I encourage the students to donate paperback books which they have enjoyed. I put a gift plate in the book. This keeps my paperback rack filled with books the students (all boys!) will read. —*Anne Liston, Benedictine Military School, Savannah, Georgia*

4 Encourage students to donate their personal paperbacks to the library when they've finished reading them. Make one stipulation, though, that the title must meet the selection criteria before it will be added to the collection. —*Ann Novinska, Librarian, Fennimore, Wisconsin, High School*

5 Four ideas that worked for us: (a) Asked our congressman for several U.S. Government Printing Office publications—as gifts.
(b) Enlisted local businessmen for a VCR—we got it and a TV as well. (c) Pinned down a (book supply house) salesman for 50% off on total processing. We got it and so did others in the region. (d) Do book reviews for free books! —*Betsy Hobgood, Smithfield-Selma Senior High School, Smithfield, North Carolina*

6 In a summer mailing I asked parents to donate magazine subscriptions to the library. They sent in checks and their preferred titles and I ordered the magazines—$700 worth we otherwise wouldn't have had. —*M. Oran, Librarian Miradesto High, Ranche Palos Verdes, California*

7 Ask college and public libraries for last year's "big buck" books like *Books in Print* or *Statistical Abstracts, Encyclopedia of Associations,* and so forth. —*Stephen Martin, Andrean High School, Merrillville, Indiana*

8 Paperbacks and magazines and books are solicited donations. Some are added to collection, some placed in professional library. Many are exchanged for ones we need at used paperback stores.

Magazines are used by teachers for collages and other assignments and kept in rooms for reading times. Some can be sold at book/rummage sales. I accept paperbacks that I want in exchange for one lost paperback.—*Winifred Sihon, Maywood Junior High, Bellevue, Washington*

9 Put a notice in the local paper asking for donations of old magazines. With our tight budget this year, we have received a surprising number of magazines indexed by *Reader's Guide* that we would never have purchased. Those we don't want can be used for students to clip—or just throw away.—*Elaine Stephenson, Crawford County Junior-Senior High School, Marengo, Indiana*

Cooperation

10 Join a library network. The membership fee in Northeast Missouri's is based on enrollment. We have unlimited borrowing power from the university and state libraries, a reference service, and access to all those expensive books for $125 per year! It's a lifesaver for research papers and science fair projects. —*Paula Wallace, Highland School, Ewing, Missouri*

11 Our biggest money-saver so far has been joint ordering of supplies and equipment for the five schools in our district. One librarian is in charge of the budget. She orders what each school needs, then spends the rest to stockpile items which we know will be needed (cards, pockets, etc.) This has allowed us more goods for the money. —*Sharon Howell, Whiteland, Indiana, Community High School*

12 Sharing with other school and public libraries, giving them duplicate copies of books, records, and they do likewise with us.—*Sister Angeline Sohler, St. Mary of the Valley High School, Beaverton, Oregon*

13 In our rather large school district our librarians' association has begun having swap meets. Libraries overstocked on one item can trade with other libraries for items they are short on. It works very well. I haven't ordered pockets or book cards for over one year. —*Lee Gordon, Librarian, Jim Bridger Junior High, Las Vegas, Nevada*

14 The four librarians within our K-12 district have decided to share professional ideas and magazines. We only order one of each title (library professional journals) and share resources. Many new suggestions have evolved from only one article due to our sharing with each other. —*Joan Brown, Media Specialist, Somers, New York*

Do-It Yourself

15 Instead of purchasing an expensive audiovisual on "how to use the library," I am making my own sound/slide programs. It is not only much less expensive but also fits the particular needs of our students. I use our students in the production to add interest and teach them the skills at the same time. —*Barbara Benham, Jacksonville, Florida, Episcopal High School*

16 To create additional storage boxes, trim the top and angle down the sides of a large laundry detergent box. Contact paper may be applied to improve the appearance. —*Kathy Erbaugh, Pope John XXIII School, Columbus, Ohio*

17 Rather than buying expensive signs for the library, we made our own. We found a vacuum press in the industrial arts department and ordered bright colored plastic for it. Using form letters we created the signs we needed. We then went over the raised letters with a permanent magic marker. The signs look very professional and are easy to read. They were hung from the ceiling with thread making them look like they are suspended in space. —*Mary Reinert, Nevada, Missouri, High School*

18 We are covering severely worn copies of books by using patterned plastic adhesive and typing the label on the spine. For less damaged books, we use patterned shelf paper and put mylar backing over it. Students check these books out much more often now that they look better. —*Juanita A. Davis, Rowan Center, Hattiesburg, Mississippi*

19 When audiovisual repairs done outside became very expensive and required long periods without the equipment, our electronics class (using its top troubleshooting students) started a successful program of in-house repair. —*Carol McClain, Atlantic County Vocational School, Mays Landing, New Jersey*

20 Our library has the three-part overdue notice printed by the school district duplicating service. This saves the library approximately $160 a year since we don't have to buy the notices from an outside company. —*Dale Lewis, Twin Valley High School, Pottstown, Pennsylvania*

21 I prepare my own "library permit" slips rather than purchasing them from a library supply house. I type them on a master unit and run them, cut, and staple one corner of a stack. —*Jean Martin, Hayden Middle School, Courtland, Virginia*

Recycling

22 We recycle wrappers from reams of xerox paper for students to cover their books. They are free to students. —*Helen Canter, South Junior High, Anaheim, California*

23 Bulletin boards prepared by the high school students are sent to the elementary or middle school librarians when we have finished with them. This saves those librarians both time and expense. —*Vandelia VanMeter, Ellsworth, Kansas, High School*

24 Buying a display case for the media center was out of our reach. So . . . I went to a store that was doing some renovation and found a case for $15. The principal bought it for the library immediately. It has been wonderful to use for seasonal book displays.—*No name given*

25 . . . Some paperbacks can be rebound after wearing out and be recycled for even more use.—*Cathie Hilterbran, Adena High School, Frankfort, Ohio*

26 I recycle almost every bit of "junk" mail. Publisher's circulars are cut into bookmarks or posters and become request initiators. Media mail is collected into a TV-movie guide folder. Catalogs for merchandise compile an "Armchair Shopper's corner."—*Georganne Jenkins, Paynter Middle School, Pittsburgh, Pennsylvania*

Book Clubs

27 I take orders for paperback book clubs (TAB and READ) from students. In return the library receives all the free items that these clubs offer. Last year, I received about 50 paperback books free!—*Jo Ellen Porter, Storer Middle School, Muncie, Indiana*

28 I joined the Science Fiction Book Club, Mystery Book Club, and Literary Guild Library Division in the library's name. The hardcover, popular books are offered at low prices. —*Charlotte Decker, Librarian, Covington, Kentucky, Latin School.*

29 In our library we make extensive use of remainder houses (and I don't mean the school-oriented ones) to stretch our budget. Publishers Central and Marboro are two examples. They offer inexpensive books in perfect condition and invoiced to our specs. Also we watch the sales of university presses which are often advertised in the *New York Review of Books*. Many expensive speciality and scholarly books are available at low prices. —*Sandra Gamal, Cairo American College*

For the Asking

30 Using free bookmarks, maps, pamphlets, kits, resource guides, books, paperbacks, and free loan films. —*Carol Smallwood, Librarian, Pellston, Michigan, High School*

31 I have a brief overdue program (TRS-80) which librarians might adapt. Since I wrote it, I can give it away. —*Betty Minemier, Central School, Dansville, New York*

Our Favorite!

32 Subscribe to THE BOOK REPORT. —*Virginia Reese, Ludlow, Kentucky, High School*

Paperbacks

33 We save money by laminating our paperbacks before circulating them. For less than 50 cents per book, we get prolonged life and better-looking books. —*Jacqueline Gorton, Gill-St. Bernard's School, Gladstone, New Jersey*

34 We buy paperbacks at a thrift store for 10 cents. We buy books for 25 cents each at the county library's book sale. *Mary L. Gleb, McMurray Intermediate School, Burton, Washington*

35 We no longer buy fiction in hardbound copies. Instead we buy bound paperbacks which are both less expensive and preferred by pupils. —*Vandelia VanMeter, Ellsworth, Kansas, High School*

36 I try to save money by buying the best books at the lowest prices and with the sturdiest binding. Even though I pay more initially for a hardcover paperback, it pays off in the long run since the book will last an average of three years. We are lucky if a regular paperback lasts one time! —*Mary Stanton, Falfurrias, Texas, Junior High School*

37 We use all money collected from fines and lost books to add to our paperback collection. When we have collected enough money to place an order, our paperback supply is replenished. —*Linda Fox, Tupper Lake, New York, Junior and Senior High School*

38 Purchase only one hardback of a title and supplement it with paperbacks. —*Brother Leo Quirion, Notre Dame High School, Niles, Illinois*

39 Purchasing paperbacks from our local bookstore with overdue fine money saves us postage and gives us a 20% discount plus puts money back into our community. —*Marilyn Stickling, Chillicothe, Illinois*

40 Ask students and teachers to donate books that are suitable for your library. For example: paperbacks, teenage romance, science fiction. —*Vicki Bell, Eupora, Mississippi, High School*

41 I go to five or six public library book sales a year and purchase several hundred paperbacks at 10 to 25 cents each to supplement a dwindling budget. —*Marilyn Mallow, Alhambra, California, High School*

42 Yard sales!! During the summer I have found many replacement books and others very useful at a fraction of the cost. —*Phyllis Wardwell, Librarian, Bucksport, Maine*

43 We stretch our budget by spending a large part of our allotment on permabound or econoclad books. The students like these books, they last, and they do cost less. —*Annette Thibodeaux, John Q. Adams Junior High, Metairie, Louisiana*

44 Cover special paperbacks with clear contact paper. —*Nancy Lindsay, Meriden, Connecticut*

Procedures

45 Our reference books circulate so we felt loss should be minimal, but it wasn't. We did two things that have made a substantial difference. We moved the reference section near the circulation desk and require that students sign circulating cards even if they use the books for only a few minutes in the media center. —*Janet Rowlan, Mayport Junior High, Jacksonville, Florida*

46 Effective training of paid aides. Have written procedures (on 3 × 5" cards) for easy consultation when aides are doing something not done in a long time. —*Andrew Sim, Rand Junior High, Arlington Heights, Illinois*

47 By ordering periodicals for multiple years, usually three, I save money. The first year I was not able to order as many subscriptions, but by the third year, my budget allowed many more than I had ever been able to get before. One third of the subscriptions expire each year. —*Karna Petuskey, West Lake Junior High, Salt Lake City, Utah*

48 Use the overhead projector rather than duplicating papers. Encourage the teachers by having plenty of write-on acetate and pens (in good colors). —*Betsy Van Name, Librarian, New Ellenton, South Carolina, Middle School*

49 Paste coupons for free materials on post cards and spend 13 cents in postage rather than 20 cents. —*Phyllis Martinez, Mora, New Mexico, High School*

Free Information

50 Two sources of information about free materials for libraries and classrooms which we've heard about are:

Free! The Newsletter of Free Materials and Services published by Dyad Services (P.O. Box 4696, Station D, London, Ontario N5W 5L7.) The newsletter is published five times a year. All materials have been examined by reviewers and are recommended to subscribers. Materials are grouped by topic—energy, environment, world affairs and so forth. Subscriptions are $14 per year prepaid and $17 if billed.

Educational Material Clearinghouse, School and Library Service, orders materials from public service agencies for direct shipment to subscribers. Subscribers indicate their needs by filling in a specification sheet. The service fee which can range from $5.60 to $64 is based on the number of categories the user selects. More information may be obtainted by writing to the Clearinghouse at 1359 Michigami Drive, Cheboygan, Michigan 49721. —*BR Staff*

Your Bonus Idea

51 Become a BOOK REPORT reviewer. Reviewers of books and other printed materials keep the items they review compliments of the publishers. Books ranging from paperbacks at $1.95 and up to hardcover volumes priced at $70 and more are shipped out of our offices every month to school libraries. And the reviewers can add them to their school library collections. The only cost to you is the time and talent to write a review.

Money Savers

By William F. Hanlon

Little savings add up when you must adjust to budget cuts. They are good ideas when you want to stretch a budget also.

The superintendent came to the last item on the agenda: "Principals will inform librarians that, due to budget cutbacks, library programs will receive 50% less funding for the upcoming school year compared to the current year."

Similar scenarios are becoming commonplace in many school districts across the nation. When funds decrease, the battle for money is keen. Dollars for your media program are locked head-to-head in competition with salaries, pensions, buses, chewing gum remover, and four hundred other budget requests. Often, media programs come up short changed.

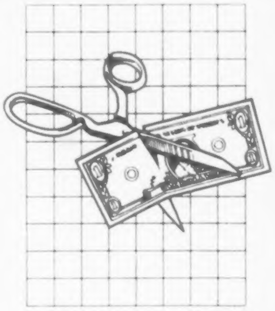
In the event that your library budget is chopped with an ax, slashed with a knife, or simply whittled away, there are measures you can take to stretch your dollars and cut cost.

One way to cut costs is to share the resources. Our school system operates an interlibrary loan. Media catalogs, listing each school's audiovisual and computer software collections, are exchanged by the librarians. If a teacher needs materials that our library does not have, I can check other schools' listings. Of course, as in any bureaucracy the teacher must fill out a form.

If you need additional shelf space, talk with the shop teacher. By doing this you may save several hundred dollars. Shop students installed simple but sturdy wall shelves in our audiovisual room. I estimate that the cost of an equal amount of commercial shelves would have been in excess of $300. I purchased materials for the project at the cost of approximately $75.

Shopping locally is another way to save money. Why should you send off half way across the country for tape, glue, scissors, rubber stamps, or staples? Talk with your local merchants and see what they have to offer you. You may be pleasantly surprised.

You need not spend a fortune to make your library aesthetically pleasing. Attractive, inexpensive artificial flower arrangements, plants and hanging baskets may be a better bet for your money than the real thing. In the last five years, I've not had a single plant fatality.



The U.S. Government is an excellent source for free and inexpensive materials for your collection. A good federal government directory listing agencies, functions, names, addresses and telephone numbers should be part of your professional collection. In addition your congressional delegate can work wonders in helping you obtain government publications for your library.

Service organizations, such as the Lions, Rotary, or Women's Clubs, will often support school endeavors. A set of encyclopedias donated to the school library would certainly be a worthwhile project. If your funds are low, contact a service club in your community.

The cost of some reference sets is beyond the means of many secondary school libraries. For example, complete sets of some biographical references can cost well over one-thousand dollars. To add such sets to your collection you may want to consider purchasing used sets. Often, complete sets can be purchased at a fraction of their original cost. When buying used books, make sure that you are dealing with a reputable firm which will guarantee the books to your complete satisfaction. Remember, you can't judge a book by its cover!

Don't give in to high pressure salespeople. You know the kind who want "only a few minutes of your time." If you are being pressured to sign on the dotted line, let the salesperson know that you need time to consider the purchase.

Use competitive bidding when possible. On large orders it may save a considerable amount of money.

Rather than purchase printed book pockets, stationery and envelopes, order a rubber stamp with your library name and address. It can save hundreds of dollars over the years.

If a company wants to send you materials to preview, make sure that they will pick up the postage fee when you return it.

These are just some of the steps you may want to consider when trying to stretch your budget. With today's rising costs of operating a library media program, cutting cost is essential.

William F. Hanlon is the head librarian at Smithfield (Virginia) High School. He was a social studies teacher before becoming a librarian.

9.20

The Public Relations of BUDGETING

By Barbara Heller Wyshner

If your school is like most schools, whether public or private, it has a limited amount of money. You know this and so does your principal or headmaster. This very knowledge, however, can lull you into a false sense of security.

You feel that if money were available, the library would certainly be one of the first recipients. No matter how tight funds are, you should not be lulled into a "do-nothing" position. Rather you must plan diligently and let your needs be known in an organized manner early and officially. No matter how well you know your boss, don't think you are doing your job in garnering funds for the library if all that you do is mention over coffee that you need more money.

The following ten-step plan can put you on the right track for better funding for the library now and in the future.

-1-

Find out when budgets are planned and decisions are made. Submit your needs in writing well in advance of these dates.

-2-

Make your needs known formally and officially.

-3-

In your budget requests *be specific and put priorities on your needs.* This way you might get one or two items that you ask for rather than have the total turned down.

-4-

If your budget is too low to do a good job or even a mediocre job in all areas, *concentrate on doing one job well.* For example, use your book funds to build up a good collection in literary criticism. Let the English department know what you are doing. Also, let other departments know what you are doing *and* that you would like to do the same for them if funds were provided. This makes departments advocates for library funding rather than adversaries.

-5-

Prepare the groundwork for budget requests all year long. If a teacher needs a filmstrip projector and all the projectors you have are in use, tell him so and he may join you in asking for more audio-visual hardware funding in next year's budget.

-6-

In addition to submitting your regular budget requests always submit requests for additional items you need. If the principal has heard from a number of teachers that the library "really needs" a video cassette recorder, he is more apt to find funds for an item many people are requesting.

-7-

Use whatever you buy and let others know it is being used. A memo to the principal saying that the new set of science encyclopedias is in constant use paves the way for your next year's requests.

-8-

Plan ahead. Prepare a long-range purchasing plan so that you know what your aims are and how well or poorly you are accomplishing them.

-9-

Work with department chairmen and teachers to help them make well-informed consumer decisions when they request books and software. Go to department meetings armed with book and software catalogs as well as review sources so teachers can see what is available.

-10-

Don't get in the habit of "crying poor." It's good public relations to let everyone know how well you're doing with the money you have. By making a little go a long way you can build library use. And use is the best way to foster support whether it be vocal, moral, or financial.

Barbara Heller Wyshner is library media director at Canton High School, Collinsville, Connecticut.

National Partners for Libraries and Literacy

Are you looking for volunteers to help with fund raising or other library activities? The American Library Association has identified some 61 national organizations whose local, state or national affiliates are interested in promoting libraries and reading. Known as the National Partners for Libraries and Literacy, this effort includes such groups as the Lions Club, League of Women Voters, American Federation of Labor-Congress of Industrial Organizations (AFL-CIO) and Common Cause. For more information about this program and a copy of the semi-annual newsletter, write ALA Public Information Office, 50 E. Huron Street, Chicago, IL 60611.--*Anitra Gordon, Lincoln High School, Ypsilanti, Michigan*

Soliciting Donations

If you want to add an expensive item such as a computer and its peripherals for student use in the library, consider soliciting donations from the community. Of course, you must first have the approval of the school administration. Once you have the go ahead, here are some suggestions for your campaign:

•Aim high. Ask for enough money to purchase the computer, a laser printer and the software you need. You can always cut back if necessary. Set up a special account in the budget.

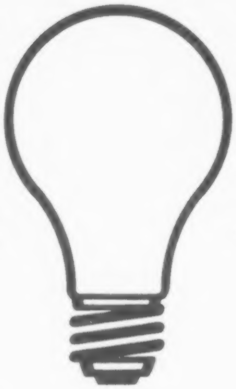
•Develop a list of benefits that the library will gain from the computer. How will students and staff use it?

•Draw up a list of potential donors. Ask students for the names of businesses they patronize--fast food restaurants, stores and so forth. Add the companies that do business with the school district: the law firm, the insurance company, the roofers, the office supply company, the bank. Add any large companies located in your district.

•Write a basic solicitation letter. In the letter, stress the benefits to the students and staff. If the donation can be a tax deduction, note this. Give specific directions for writing a check for this fund. Suggest categories for donations (benefactor $200, supporter $150 and so forth). Have the letter carefully edited and proofread.

•Offer publicity for the donations. Tell potential donors that articles and photos will be sent to the school and local papers. The school yearbook could list them on the library page. A bulletin board display could feature donors.

•Thank the donors. In addition to your thank you letter, ask others, such as the principal, teachers and students who will benefit from the computer, to write notes.--*Anitra Gordon, Lincoln High School, Ypsilanti, Michigan*



Paperback Pileups

We keep our paperback collection filled with books by accepting donations from students and parents—and by sending an acknowledgment letter, if they wish, for tax deduction purposes. If we receive unsuitable titles, we sell or trade them at paperback stores. One nearby school offered a pizza party for the class that brought in the most paperbacks. Thousands of books were received and the excess brought in about $150—enough to pay for the party and some needed library materials. Our school is small but such donations enable us to make announcements like this: 15 new paperbacks were added today by such favorite women writers as Agatha Christie and Helen MacInnes.—*Faye A. Lander, Media Specialist, Our Lady of the Elms High School, Akron, Ohio.*

Delayed Billing

Although our budget year does not begin until July, we order books in the spring and delay billing. They can be processed during the summer and ready to circulate by September.

Order and on-order cards are filed separately by title to facilitate checking for duplicates and order status. Vendor, date and purchase order number are recorded on each card. We use index cards instead of the more costly printed forms. — *D. Mastrangelo, Mauldin, South Carolina, High School*

Whose Library Is It Anyway?

What is the Maginot Line of media center mutilation? How much is too much? I reached the saturation point and retaliated with a new display in the media center.

On a day when frustration turned to disgruntlement, a student had shown me the most recent issue of *Sports Illustrated* with a four-page article missing. My calm acceptance of such incidents had ended at that point. I decided to go on exhibition.

Gathering together several examples of vandalism and a poster by Robert Jacobson Design (1504 W. University Heights Dr. N., Flagstaff, Ariz. 86001), I set up a display. The printed poster stated, "Winning the fight against book mutilation isn't everything. It's the only thing. Take good care of library materials." I placed in front of the poster some isolated examples of mutilation: the *Sports Illustrated* issue already cited; a book with magic marker writings throughout; another book with pages removed; and an encyclopedia with a picture missing.

These examples, along with a few others, seemed insignificant, but when they were assembled and brought to the attention of the students in this way, many of them reacted with surprise. Numerous remarks were heard on a scale from 1 ("Oh") to 10 ("What idiot would do that?").

Winning
the fight against
book mutilation
isn't everything.
It's the
only thing!

Students provoked by the message of mutilation brought others into the media center to see the display. Further remarks were made about the comments I had written inside the books.

Whenever some vandal act is discovered, I write a short apology for it in the book and date it. I explain, if necessary, that the book has been reshelved as is for its remaining value and add that some books are out of print or that the budget does not allow replacement at this time. I repeat an important message about community ownership of media center materials. (This is always explained during the student orientation. Some students believe up to that time that the "library belongs to the librarian." Evidence of this comes from the often-repeated question, "Do you have any love stories in *your* library?")

This emphasis on sharing the responsibility for caring for the materials in the media center can be contagious, and it is hoped that the idea will spread. With the exhibition of this message and the fever that it has generated, we have seen positive results already. Students' awareness of such acts, plus their disapproval of mutilation, can be an immediate deterrent to it.

Most small schools, such as ours, have a minimal amount of such activity, but any number of "crimes" that can be prevented will stretch the budget even further. Student awareness is our greatest ally.

—Virginia Reese, Librarian, Ludlow, Kentucky, High School Media Center

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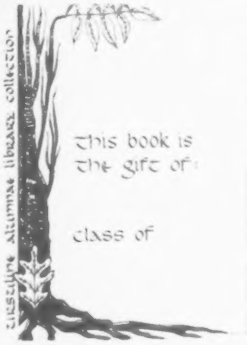
Alumnae Library Fund Drive

My principal and I wrote a letter to the school's alumnae asking them to donate money specifically for increasing the library collection. The letter explained the importance of a good library to the curriculum and suggested several subject areas which needed updating. To date, over $1,400.00 has been received, contributions ranging from $5 to $50. Over 100 books have been purchased so far. Each book bears the bookplate shown here, with the name of the purchaser and her year of graduation. Thank-you letters are mailed to each contributor. The idea was so successful we have decided to make the Alumnae Library Fund Drive an annual event. — *Julie Burwinkel, Ursuline Academy, Cincinnati, Ohio*



The bookplate for the alumnae-funded purchases was designed by Sister Regina Winters. The oak leaf and a blue ash branch symbolize the school's history. It was located on Oak Street in Cincinnati, Ohio, before it was moved to a suburb, named Blue Ash.

Memorial Donations

In the early 1970s we began promoting the idea of memorial donations to the school library. This plan has proved successful. In the 1981-82 school year alone over $3,000 was received in donations.

Not all donations are in large amounts, but one individual donation was for $25. Clubs and organizations also donate. During the past school year, two groups donated over $800 each.

Items purchased for memorials were books, statues, cassette players, a stereo, maps, records, and so forth. The local Rotary Club's donation was a TRS-Model III Computer for the library.

The form below is used for donations of memorial books. A formal printed card is mailed to the family when a book is donated in a deceased person's name. Another formal card acknowledges other types of donations. A bookplate is placed in the donated book.

Often publicity for the donations appears in the local newspaper. We have discovered that memorial donations promote pride in our facility and keep the public informed about our collection and needs.

MEMORIAL BOOK FORM

Your Name ______________________

Date ______________________

Book placed in memory of ______________________

Mail card to ______________________

____

Subject or title of book desired ______________________

____

Circle the amount to spend on book:

$5 $7 $10 other ______________________

(Text of Acknowledgment Card)

The Staff and Students of the
Connellsville Area Senior High School
extend sincere sympathy in your
bereavement and wish to inform you
that a Book in Memory of

____

will be placed in the Library by

____

—Elida M. Micklo, Librarian, Connellsville, Pennsylvania, Area Senior High School

Paperbacks for Ice Cream Bars

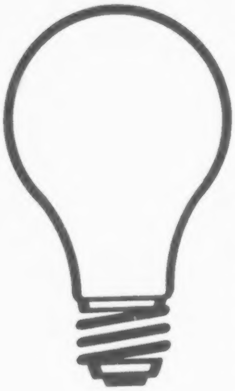
With the price of paperback books so high, my predecessor initiated an exchange program with students once a year. Students may donate their own paperbacks to the library if the books are appropriate for a middle school and in good condition. In exchange, the students receive coupons for ice cream bars at the school snack bar. The investment? $100 in ice cream. The result? $500 worth of recent paperback titles. — *Lynn Hofflund, Cabrillo Junior High School, Ventura, California, with full credit to her predecessor, Gabriel Gonzales.*

Paperbacks from the Lockers

If you have a strong stomach, try to be on the detail to clean out lockers after the school year ends. I have done this for two years and the paperbacks I find more than take the place of those lost. Of course, some judicious selection must be made before the "new" books are put in the library — *Holly Wadsworth, Milford (New Hampshire) Area Senior High School*

Book Clubs

Our library belongs to the Book-of-the-Month Club. The books that we buy through the club are ones that we would have purchased through a jobber if we weren't members. The advantage is that when we buy a selection, we get a credit for each book. We use these credits to purchase some really expensive books at discount prices. For example, we recently purchased *Renoir: His Life, Art and Letters,* which retailed at $67.50, for three credits and $21. Also, Literary Guild has a special book club for high school libraries. The prices through this plan are reasonable too. When you belong to book clubs, you have something new coming into the library all the time.—*Dolores R. Parks and Wendy McMaine, Madison Central High School, Richmond, Kentucky*



Saved by the Bindery

With sky-rocketing book costs, administrative concerns about keeping budgets down, and damaged or vandalized books, I often get a tight knot in the stomach. Invariably the pilfered portion of a book is the page or section a whole class needs. The book is often irreplaceable, or else my book budget has been expended and replacement funds are unavailable. I use the interlibrary loan system to obtain the same book, photocopy the missing page or pages, and send the book to the bindery for professional repair. In this way I have salvaged volumes for the price of a bindery charge. To prevent future damage to books (if a pattern is discerned), I place them on reserve.—*Frances C. Shea, Rumson-Fair Haven Regional High School, Rumson, New Jersey*

Scouts to the Rescue

In a new high school library with a limited budget, we have looked for ways to build our collection inexpensively. Donations of books by the community have helped, but some of our largest donations came from the Boy Scout's Eagle troops. We have received hundreds of dollars in cash from fund-raisers sponsored by the Eagle Scouts. They also collected books, back issues of magazines, old calendars (used for their pictures), posters and pamphlets. Follett's *Circulation/Catalog Plus* networked with their MARC records on the *Alliance Plus* CD-ROM made cataloging these donations a breeze.—*Suzanne Couch, Hunter High School, West Valley City, Utah*

Special Needs Books

If you have students who need large print books, join with other school libraries to make a composite list of these books and then share them. Usually we need these books only every two or three years when we have a partially blind student.—*Marilyn Nicholson, Los Cerros Intermediate School, Danville, California*

Special Interest Magazines

If your budget won't stretch to include enough magazine subscriptions geared to special education students, ask a service group or club about giving a subscription as a service project—*Carol Burbridge, Jardine Middle School, Topeka, Kansas*

Barter & Keep Your Eyes Open

To save money, work out a barter arrangement with nearby public or school libraries. Often library supplies can be traded or purchased for a minimal amount to your mutual advantage. We had luck with this, especially in trading colored date due and book cards. (This happens quite often when a library will convert to computer checkout.)

Large public libraries often have multiple copies of reference works which they discard. When I saw copies of *Books in Print* at the local public library's sale, I made inquiries at the technical services department. Now each year, the public library donates a set of *Books in Print* when they finish using them to enter their collection into the computer.

Our public library system also publishes notices of materials offered for sale or giveaway in its newsletter. School librarians scan these notices year round.—*Marie O'Connor, Hillcrest High School, Country Club Hills, Illinois*

Form A Co-op

To cut costs, order all library equipment and supplies on a district-wide basis. If you don't have a district coordinator, appoint one librarian to handle equipment orders and another to handle supplies. Not only does this save money by quantity orders and lower shipping costs, but one person can become familiar with area salespeople and consequently be a more knowledgeable buyer.—*Sharon Howell, Whiteland (Indiana) Community High School*

Career Center Donations

After an initial push to set up a career center, the funds suddenly dried up. College catalogs are expensive and it proved impossible to keep up with new editions. At one point I was so stymied that I sold health foods in the library to keep the career center going. Now I rely on a donation system. Students who go to college send us catalogs and brochures on that school. The counselor's office gives us old books and catalogs. The public library also gives us its discards. Pamphlets are provided free by industries. It's not the ideal situation but until we do recieve funding we are able to supply some career information. We publicize the donation system within the school, especially to seniors, and to parents through the PTA.—*Lynn Ossolinski, Incline (Nevada) High School*

Coverless Paperbacks Free

If you want to boost your fiction collection at very low cost, try this: Go to drugstores or supermarkets which sell paperbacks and ask for their discards when they rotate shelf stock. The books will come without front covers, but this is a small price to pay for free books. You and your aides can make replacement covers.

Book Security by People

Ten years ago, our book losses reached such large numbers that we began a study of security systems. We surveyed other high schools and with administrators and board members observed the security arrangements at several other schools.

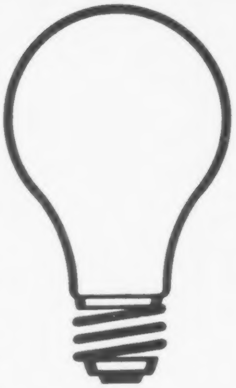
Allowed to select the system we thought would solve our problem, we chose to use people. Two aides, one in the morning and one in the afternoon, sit at a table by the door. They handle passes, and the sign-in book as well as observe what students bring into and take out of the library. Students are asked to leave book bags and coats on a table at the door. As students leave they open their library books so the aide can see the stamped date.

This system has paid for itself. Book losses decreased 90% the first year and have remained low. In fact, we had to add shelving because of the increase in the size of the collection without book losses.

An added benefit is the extra adult help in the room. The aide can do a number of routine chores that do not take her away from the table. We are pleased with our decision to use people. *—Helen F. Flowers, Bay Shore (New York) Senior High School*

Donated Magazines

We advertise in the fall PTA newsletters for donors of the popular magazines such as *Newsweek, Time, U.S. News* and *World Report, People,* and *Reader's Digest*. Last year I saved many budget dollars by dropping these popular magazines and missed few issues by depending on contributors. We always remind parents that contributions of magazines to schools can be a tax deductible contribution.—*Marilyn Nicholson, Los Cerros Intermediate School, Danville, California*



Saving Money with Microfiche

Four years ago we began to purchase many of our lesser-used periodicals on microfiche. We are able to keep many years of the titles on fiche without a storage space problem. And the student can be sure the article is there when he needs it — not in a stolen or missing issue. Almost all subscriptions are a little less expensive in the microfiche edition and thus we are able to purchase more.

The microfiche readers are the only substantial expense at the beginning. Some companies offer readers free or at discounts with new subscriptions. The main disadvantage is that the microfiche periodical is delivered on a quarterly basis, and a few on an annual basis.

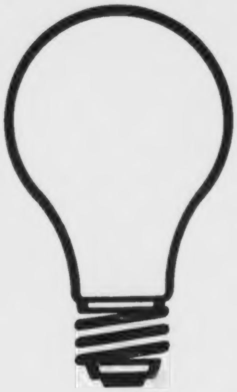
Our students have adapted to using the readers. Now they check periodical listings frequently because we carry a wider variety of titles and dates. We are beginning to purchase some duplicate copies of popular titles on microfiche to ensure that they also will be available when students need them for research.*—Jane Cabaya, Kasson-Mantorville High School, Kasson, Minnesota*

Scrap Paper for Copies

We use scrap paper (paper printed on one side only) for our copy machine. The students know they can request "good" paper if they need it. This saves a bundle on paper costs. Where do I get the scrap? From former students who now work for companies, from our local political representatives, from the company that carries our school's insurance, and from teachers, who donate extra copies of worksheets.*—Deborah Cocanig, Lourdes High School, Chicago, Illinois.*

A Plea to Magazine Vandals

Even with access to inexpensive photocopiers, students (and perhaps others) continued to tear or cut out pages from new magazines. We solved the problem (almost) by placing a label with the following message on the plastic cover of each current magazine—"If you want anything from this magazine, please let us copy it for you free. We save all magazine issues for future use and want them to be in good condition."*—Helen F. Flowers, Bay Shore (New York) Senior High School*



Vertical Files Save Money

With budget cutbacks, the fastest growing circulation area in our collection is the vertical file. Our faculty contributes materials and we are always on the lookout for curriculum-related freebies. The subject cards are filed in the card catalog. The files are adjacent to the catalog and we limit circulation to overnight.—*Janet Rowland, Mayport Junior High, Jacksonville, Florida*

Pooling Orders for Detection Strips

School media specialists in New Hampshire, who have 3M Tattle Tape book detection systems, have discovered they can pool their orders for detection strips with public, college and university libraries to achieve a much better price. Pooling the orders requires little effort for better prices for everyone. We have also traded strips with other libraries when we found ourselves overstocked with one type and needing the other.—*Loretta T. Staples, Nashua (New Hampshire) Senior High School*

Paperbacks Only

I've found that the use of paperback exclusively for "young adult" fiction has helped cut costs. The students prefer paperbacks and actually read more. Covering paperbacks with clear contact paper stretches the number of circulations to 25 or more in our library.

By the time the paperbacks wear out, they're often no longer in great demand and are replaced by a new title — still for less than the cost of hardbacks.—*Dianne Meyers, Sussex Central Senior High School, Georgetown, Delaware*

A Tip for Tax Time

If you are declaring books that you have given a school or public library as charitable donations, be sure (1) you have a statement from the librarian (other than yourself) or the principal listing the titles and monetary value; (2) you have a receipt from your purchase of the book or, if the books were review copies, that you declare them as additional income on your tax form. A friend of mine recently had to "cough up" to the IRS because she counted review copies as charitable donations to her school library while not counting them as income. In other words, if you give review copies to libraries, don't count them as charitable contributions on your taxes! —*Name and Address Withheld*

Requests for Vertical File Materials

Free materials are the mainstay of our vertical files. Because we send for items frequently, we've developed a form that we print on postcards. We cut a mimeograph stencil for 4x6 card stock and run off hundreds of cards. Our return address is stamped on the mailing side of the card. (Gummed labels could be used.) *—Anitra Gordon, Lincoln High School, Ypsilanti, Michigan*

"Worth Asking For . . ." Forms

As I was writing for some of the items listed in the "Worth Asking For . . ." column of THE BOOK REPORT, I thought others might like to see how we streamlined our request process. I wrote a request form (see below), which will cover just about any type of materials. I pasted four copies to a sheet of paper and had a quick copy shop print 100 sheets of card stock. The shop cut the sheets into postcards for under five dollars. Our student assistants attached 14-cent stamps and now a stack of ready-to-mail postcards is available whenever we see anything worth writing for.

> Library, Salem Church Middle School
> 9700 Salem Church Road, Richmond, VA 23237
>
> Gentlemen:
>
> We are presently updating our library information files and would appreciate receiving one copy of each of the titles listed below, or single copies of materials you have which would be useful with middle school students. (Please disregard if you have no available materials.) Thank you for your interest in our educational program.
>
> Sincerely,
> Deborah M. Cooke
> Librarian

What about those companies that ask for self-addressed and stamped envelopes? I also printed copies of the request on plain paper. A student assistant addressed and stamped a stack of school envelopes.

Whether using the card or letter version of the request, I only have to write in the name of the title requested. I've found that I'm sending for more things now since I don't have to type a letter each time. Saving eight cents per request on the postcards sure helps too. — *Deborah M. Cooke, Salem Church Middle School, Richmond, Virginia*

Donations to the Professional Library

We are setting up a professional library for our faculty with a $200 gift from the PTA. In addition, I plan to ask each teacher to contribute one of his own books that would be helpful to others. The collection will be housed in the faculty room.—*Marilyn Nicholson, Los Cerros Intermediate School, Danville, California*

Freebies from Foreign Embassies

An inexpensive way to add information about foreign countries to the library collection is to send a form letter to any of the over 100 embassies in Washington, D.C. We have requested that our library be added to their mailing lists for newsletters, brochures, maps, flags, and posters. The freebies are still flowing in. This is also a good source of current data.—*Paul Rux, The Masters School, Dobbs Ferry, New York*

"Info Packs" from the Library of Congress

"Info Packs" packets, generated by the Library of Congress's Congressional Research Service, are available through state representatives. A boon to students doing research, they usually include an issue brief, bulletins, government arguments, copies of magazine articles, and general information sheets. We have used them for reports on capital punishment, abortion, acid rain, social security, AIDS, drug legalization, and education. —*Anitra Gordon, Lincoln High School, Ypsilanti, Michigan*

More Freebies

One of our most popular reference tools is the vertical file, where pamphlets, maps, pictures, and many other materials can be found. To help our middle school students find information for their country reports, we use "Background Notes," which are published by the Bureau of Public Affairs, the U.S. Department of State. To protect these pamphlets from being lost or misplaced, we keep the originals in a three-ring binder and put copies in the vertical file.—*Elizabeth R. Garbarino, Library Media Specialist, Riverhead (New York) Middle School*

Postage-Reply Envelopes

I keep a file of extra postage-reply envelopes from companies we do business with. When I need to correspond with them I can do so at their expense. It is particularly satisfying if I am registering a complaint!—*James W. Ickes, Harrisburg, Pennsylvania*

Freebies

The federal government is a source of free materials for teachers. Questions about the federal government can be addressed to information centers maintained in the states. For a list, write to Federal Information Center Program (KJF), U.S. General Services Administration, Washington, DC, 20405, and ask for the free pamphlet.

Free Spanish booklets are available from the Consumer Information Center. Ask for "Lista de Publicaciones Federales en Espanol para el Consumidor." (Request a copy of the pamphlet in English if you are not fluent in Spanish.)

Also, order enough copies of "Consumer Information Catalogs" for each staff member. Stamp these so that teachers know they came from the library. You might check items that will interest staff members, who in turn might want to encourage students to write for material. We always order material for our vertical files from the Consumer Information Center, P.O. Box 100, Pueblo, CO, 81002.—*Anitra Gordon, Lincoln High School Library, Ypsilanti, Michigan*

Ulster Librarians Work Cooperatively

To assure that the periodicals indexed in the *Readers' Guide* were available to students in Ulster County, New York, the nine high school librarians met and chose titles for which their libraries would be depositories. Our efforts assured that articles would be readily available, helped alleviate storage problems, and gave flexibility to our periodical budgets. We also got to know our colleagues. —*Rocco Staino, Ulster BOCES School Library System, New Paltz, New York*

Inexpensive Library Stationery

I frequently send teachers notes that are dashed off on scraps of paper. I thought about ordering personalized notepaper, but my funds never stretch far enough for that luxury. Instead, I purchased a library cartoon stamp from the Kidstamps Company (P.O. Box 18699, Cleveland Heights, Ohio 44118), and prepared my own notepaper from scraps. Teachers can quickly identify my notes. —*Nancy Sloan, Jarman Junior High School, Midwest City, Oklahoma*

Championing Breakfast Brings Funds

Due to increasing budget restrictions, we needed to find a way of funding some "necessary nonessentials" for the library. After obtaining approval and consulting the school nurse, we opened a breakfast club that sold nutritious snacks before school and at noon. The profits go toward additional subscriptions for car, music, and beauty magazines; posters and bulletin board supplies; prizes for contests; and just about anything else that comes up during the year. We remember not to use these extra funds for essentials lest it becomes expected of us to do this for funding. —*Carol Brown, West Salem (Wisconsin) High School*

Budget-Stretching Ideas

CAROLINE HATTON: Go to second-hand bookstores and look for books that fill holes in your collection. You will probably find reference books and out-of-print titles that will fill a need. And the price is right, sometimes half or one-third of the original price. Be prepared to spend at least two hours searching.

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JOAN CHEZEM: Buy paperback editions of books that may not be used frequently but are nevertheless useful to the collection. We laminate the covers or apply some other type of protective covering.

Sometimes the university libraries that purchase the expensive reference books, such as *Books in Print*, are willing to give the previous year's edition to us. A parent who is a doctor gives us copies of *Physician's Desk Reference*.

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SHARON LOWE GODFREY: To augment our paperback collection we hold a "Recycle Your Paperbacks" campaign in the fall. Each homeroom donates paperbacks. We keep a running tally and award a video party to the homeroom bringing in the most paperbacks. Then we sift through the books, saving some for future prizes, discarding some, and donating others to teachers. The rest (about 80%) go into our collection.

EVELYN HAMMAREN: To my great delight, the senior class advisor took my suggestion for a set of encyclopedias as a class gift to the school. We will put a gift plate in every volume of the 1990 *World Book* purchased by this year's senior class. I'm going to ask for books from every class in the future. Even a token $200 for career or college planning books would be a wonderful gift.

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PAT HARE: The student senate donates a book to the library in the name of each of the graduating officers.

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MARGARET JANTZEN: Ask for competitive price quotations from the book jobbers. Purchase each title from the lowest bidder.

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SHELLEY GLANTZ: Write reviews for journals such as THE BOOK REPORT. Review copies have enabled me to add many excellent titles to the collection.

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ELLEN R. SPRING: Patronize lawn sales, garage sales, moving sales, rummage sales. Whatever the sale is called, there are bargains to be had. Sales are a great source for paperbacks and hard-to-find hardcovers. Many sale books are in fine condition. Besides finding inexpensive deals, you are helping friends, neighbors, or school groups earn some extra money. Everyone benefits—including the students who have more books on the shelves.

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LINDA KOCHINSKI: The junior high boys love books about sports cars, but the books are expensive and sometimes disappear. Rather than buy more books, I subscribe to several car magazines. The back issues are reinforced and circulated. The boys are delighted to have many issues to choose from.

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PAT BROWN: Our National Honor Society sponsored an Adopt-A-Book program. We invited community members to adopt a book with a donation of $15 per volume. The donors received a "certificate of adoption" (printed with Certificate Maker software) for each volume. The books are marked with a gift plate. We were able to add 20 new books to our library.

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HAROLYN LEGG: As far as possible, I try to read books at the public library before I order them for the school library.

Section Ten

Computers & the New Technology

Introduction

Computers and the New Technology

Since the microcomputer entered the library and classroom a decade ago, change has followed on the heels of change. The rate of change, of course, has not been the same in all school districts. Some libraries quickly linked themselves by computer networks to other libraries and information sources nationwide. Some were in the forefront of computer-assisted cataloging. Other libraries are only now considering automated circulation systems. Most librarians have discovered that it's impossible to keep up to date with everything that's happening, but they realize they must be alert to new developments that might benefit their district.

No matter where you currently find yourself at the computer smorgasbord, you need to be aware of some general cautions:

•Computer-related technology is expensive. It is not unusual for librarians to seek grants or spearhead fund raising campaigns to finance new purchases. At the very least, the initial expenditures for computer hardware and programs will severely dent budgets for a time.

•Look for programs and equipment that can be upgraded. Purchasers of early personal computer models soon found that they needed more memory storage than their equipment provided. You can expect that the need for ever-greater memory and capacity will continue.

•Know what you need now and try to anticipate what you will want in the future.

•Have a plan for expanding your use of the computer as a management and instructional tool.

•Look for people who can help you evaluate equipment and programs. If you have staff members who are knowledgeable about computers, you can consider some companies that offer low prices because they provide low levels of service. However, be sure you have sources of support before you decide the vendor's service level is not important.

•Join organizations that offer conferences and workshops on automation and other computer-related technology.

•Be prepared to read widely about computers and their related technology. As you become more knowledgeable, you and your collection will be considered a source of information about computers.

•Establish policies that recognize current copyright laws pertaining to computer software. People who would not dream of stealing a candy bar are copying software programs. To protect students and others who have access to software, you should teach and demonstrate respect for copyright protection. In

1987, the International Council for Computers in Education (University of Oregon, 1787 Agate Street, Eugene, OR 97403) published a policy statement on software copyright. Among other things, it recommended that school districts adopt a policy on fair use, give one person the authority to sign licensing agreements, and inform employees of pertinent copyright laws.

The Ypsilanti, Michigan, public schools has adopted a comprehensive policy statement on the duplication of computer software:

1. Permitted
    a. New copies or adaptations created as an essential step in the utilization of the computer program in conjunction with a machine that is used in no other manner.
    b. New copies made for archival purposes only to be held in case the working copy is destroyed or no longer functions.
2. Prohibited
    a. Creation of any new copies of copyrighted programs for any purpose other than the two permitted above.
    b. Creation of new copies while using a disk-sharing system.
3. Responsibility for Policy
    a. The administration in charge of each site is responsible for establishing practices that will enforce this policy at the site level.
    b. In no case shall any district employee or student use district equipment for duplication which would circumvent the copyright law.

The articles in this section represent a wide range of experiences with computer technology.

Anitra Gordon

Helping Teachers Cope with the New Library Technologies

By Anitra Gordon

Librarians are in a unique position to help teachers share experiences and information related to the computer-based technology. We are exposed to many of the books and magazines spawned by the industry. Computer information is now part of the overall information explosion. Here are just a few ways we can support the teaching staff:

•Provide training materials on using the computer keyboard. The need for instruction in keyboarding will become more apparent as students begin to use word processing programs for their reports. If actual keyboards are not available, even paper models will help students learn to type efficiently.

•Provide software programs on writing skills. Most students will need to know how to compose and edit on a computer during college and in their future occupations. Teachers who expect their students to use word processing to produce reports and other documents need to teach many of the common functions of moving text, inserting and deleting. Library staff members familiar with this type of program can help teach these skills.

•Give students an opportunity to use databases. The database demonstrates the way computers can process information.

•Serve as a clearinghouse for teachers' learning about computer programs. You might tape a blank page in program manuals and invite teachers to write their comments or share their lesson plans. If a program is heavily used, consider buying lab packs of the program or networking several computers. In some cases, you may want to investigate site licenses.

•Subscribe to magazines that will be especially helpful to teachers who use computers. For example, Apple Computer offers free subscriptions to some of its support publications. *Apple Library Users Group Newsletter*, a quarterly newsletter of about 100 pages, publishes hardware and software tips, articles, and a question-and-answer column. A recent issue contained articles on the use of *HyperCard* in a school library, desktop publishing and much more.

Another Apple publication, *Apple Library Template Exchange Catalog* announces the availability of templates others have created for such functions as inventory, ordering, bibliographies, scheduling and making labels. The catalog is free.

Macintoshed Libraries, also from Apple, is a book of examples of ways the Macintosh is used in libraries. It is available in print or HyperCard versions.

CPN Curriculum Product News is a 46-page magazine of articles and advertising for all types of computers, CD-ROMS, books and curriculum packages. A recent issue introduced AT&T's *Mail Network*, an electronic message system, and reported on retrospective conversion of a shelf list using *Alliance Plus* (Follett). The magazine is available from *CPN Curriculum Product News*, P.O. Box 5250, Pittsfield, MA 01203-5250.

The magazine *Electronic Learning* publishes articles and research reports on computer software and hardware as well as articles about the use of computers in education. Write to *Electronic Learning*, Scholastic Inc., P.O. Box 3025, Southeastern, PA 19398-9890 for subscription information.

These and other computer-related journals will serve your audience of teachers and students.

•Join users' groups. Apple and other computer companies as well as software producers publish materials to support and encourage use of their products. Write to your computer suppliers for information about their user groups and publications.

•Purchase graphics and desktop publishing programs that allow users to realize the full potential of the computer. With graphics programs, teachers and students can easily create banners, letterheads, memos and certificates, or "dress up" their text documents. The desktop publishing programs can create documents that will rival in appearance documents prepared by traditional typesetting and printing methods.

The programs you can select will depend on the computers you have available. When you have selected your desktop publishing programs, consider buying books to help students and teachers learn how to get the most professional looking results.

Anitra Gordon is the Librarian at Lincoln High School in Ypsilanti, Michigan.

Ten Rules for "Computerization"

From tentative, even timid beginnings, our theme writers have become enthusiastic advocates of the microcomputer. To start off, here are ten rules for anyone who's still a novice, and for veterans too.

By Katherine Mihalko

Kathrine Mihalko is the librarian at Cedar Crest High School in Lebanon, Pennsylvania

Three years ago I didn't even know how to turn on a microcomputer let alone load up software! Since my co-worker was determined to add microcomputer technology to the high school library, it was sink or swim. I signed up for a computer course in the school district and learned to do some simple BASIC programming. That gave me enough courage to start practicing on our TRS-80. Wonder of wonders—I didn't break anything. So I took another course, offered by a computer dealer.

We began using the computer in the library to print catalog cards. Then we added a program to write bibliographies. In 1986 we got a new Apple IIe with double disk drive, profile hard disk, modem and printer. We are now part of the LIN-TEL system (Linking Information Needs-Technology, Education, Libraries) and do online searches for students and staff.

Along with three other high schools we applied for and received a state grant to convert our holdings to MARC tape. The holdings of all the schools converted will be combined on a laser disk, which each school will purchase. This program ties together many schools across the state.

We have certainly come a long way in three years!

All these changes have been exciting and will improve the service we give our students. While computerization saves time by speeding up library management tasks, it takes lots of time to get ready. We will have to spend many hours getting our shelf list ready to send to the vendor for the laser disk conversion. I'm already having nightmares about it getting lost in the mail.

The experiences of these last three years have led me to write these ten commandments for computerization of a school library.

1. Get some kind of training, no matter how basic it is.
2. Shop around before you buy a computer. Consider all the variables—memory size, expandability, available software.
3. Preview software before buying. Don't just buy something because someone else likes it.
4. Plan ahead for future expansion. You might only be interested in printing catalog cards right now, but eventually you will want to move on to larger, more complex projects.
5. Start small. Don't jump into a big project like computerizing your entire collection.
6. Sharing your resources is fine, but, in this case, hog the computer for yourself and the library.
7. Allow plenty of time and materials for practice.
8. Practice—and keep practicing until you are comfortable with the computer and the software.
9. When you have problems use all your support systems for help in solving them.
10. Be brave! It is really hard to hurt a computer!

Computers

Self-Made Experts

Melanie J. Angle

Let's face it, buying a computer to become computer literate and, perhaps, a computer expert is an expensive way to get there. However, improving your efficiency is a good reason to purchase a computer for library tasks. It's hard to know before the computer is installed if it will really help you work smarter. However, some or all of the following guidelines may help you decide *if* you need a computer. Then you can determine which computer to buy.

1. *Read the computer manuals.* Every school district that has a computer lab has multiple copies of computer manuals. Borrow all the computer manuals, including those for printers and the systems disks. Don't worry because you will not be able understand everything in the manuals. Parts of them will begin to sink in. The different pieces of the computer puzzle will start to fall into place. Your reading will give you real questions to ask later.

2. *Read encyclopedia articles on computers and data processing.* How many times have you reminded students to check an "easy, overview of a subject" when they get started on a subject that is new to them? Follow your own advice.

3. *Read general magazine articles about computers and current computer topics.* The October 1982 *National Geographic* carried one of the best articles I've seen on computers: "The Chip: Electronic Mini-Marvel." The April 1985 issue also contains an excellent piece: "Miraculous Machines." Several years ago *Time* Magazine named the personal computer the " 'Man' of the Year" and offered a cover story on its impact.

4. *Read specialty magazines about computers.* If your school uses Apple computers, then you need to read *InCider A+* magazine. Back issues of *A+*, which merged with *InCider*, also make for good reading if you can locate them. Read the articles, but don't overlook the help columns and especially the letters to the magazine. I often find excellent information in the letters from readers.

If your school uses IBMs or IBM compatibles, then you should read *PC Magazine* or *Personal Computing*. There are many other informative magazines for the MS-DOS or PC-DOS computers.

A trip to a newsstand should give you ample reading ideas. Many of the specialized titles are received by public and academic libraries. At a library, you might ask for all the back issues from one year and read through the tables of contents. Check first for the columns devoted to new users. Many of the magazine publishers also print a beginner's buying guide. These special issues contain much of relevance to a beginner.

5. *Read professional educational journals.* Many of these magazines now contain regular columns of computer applications and technology trends. *School Library Journal* has a special Library Computing section each year. Many other educational journals cover only school applications of computers. These include: *The Computing Teacher*, *Electronic Learning*, and *Teaching and Computers*. There are special journals devoted entirely to computer technology applications in libraries.

6. *Read books.* Again, check for beginner's books in the school library as well as the public library. Often the workbooks used in computer literacy classes contain exercises that explain many functions of computers. Try to read books with copyright dates within the last five years. Computer information changes rapidly, but everything you learn will pull the puzzle pieces closer and closer together.

7. *Use a computer in your school.* Schedule yourself for one session a week after school. Go through the introductory disks that come with the computer system. If you can do this with a friend, it will be even more helpful. If you must use the computer alone, then follow these two bits of advice. One, read the screen. A good program will display information on the screen that will enable you to take the next step in using that program. Two, follow the instructions in the manual.

8. *Learn one computer program at a time.* Every program that you use will teach you more about how a computer works. The second program you learn to use will be easier than the first one. The third one will be easier to learn than the second. Pretty soon you will have a repertory of computer programs at your disposal.

9. *Join a computer club.* Many areas have clubs for users of Apple computers or MS-DOS computers. Find one and attend the club meetings. There will be neophytes as well as experts there. One side benefit of membership is the availability of software that can be copied at little cost, often no more than the cost of a disk.

10. *Visit computer stores.* You will feel uncomfortable at first, but ask questions and get to know a salesperson by name. Ask for demonstrations of computers and specific software. Tell him you are learning about computers so you can determine whether or not to buy one and which one to buy. When I have questions, I generally call three or four different salespersons in three or four different companies. I view this as seriously as getting a second or third doctor's opinion. Prices vary a great deal and the computer world is growing so quickly that sometimes a salesperson is not as current as he should be. I don't want a salesperson's lack of information to cost me time or money.

11. *Take computer classes.* These are available in many different settings—from college classrooms to computer store workshops. There are companies who specialize in computer training. The costs vary greatly; however, some companies offer a money-back guarantee.

12. *Attend educational conferences.* The state education agency in my state holds a two-day conference devoted entirely to computer applications for educators. It is a yearly event and is packed with information for everyone from beginner to advanced computer users. If you offer to help with registration or other planning work, then the conference cost could be free for you.

13. *Finally, find yourself an expert.* Any person who knows more than you do about a subject is an expert for you. Perhaps a teacher at your school can help. Don't limit yourself to one computer system. If your neighbor has an IBM and wants to give you some pointers, many of those pointers may carry over to the Apple system at school. Perhaps your expert is a student in your building.

It will take time and effort to become proficient at using a computer system, but you will soon begin to wonder how you ever got all your work done without it! And, when you feel comfortable with a program, teach it to someone else!

Melanie J. Angle is the Librarian at Chapel Hill Middle School in Douglasville, Georgia.

Computers & Library Management

The computer has brought about many changes in the management of the school library. On the following pages, librarians share their experiences in converting record keeping to computer, using word processing to speed up bibliographies, and streamlining circulation procedures. In addition, another librarian offers advice on ways to live with the computer in comfort and good health.

Becoming Literate in Data Management Programs

By Deborah M. Cooke

Are you still wondering if a microcomputer would really be helpful in the media center? I was at that point a couple of years ago. At that time we heard that an Apple IIe and printer would be placed in each secondary school library.

The assistant librarian, the clerk and I discussed some of the types of things we'd like to do using a computer—overdues heading the list, of course. We then talked with several salesmen, other librarians and a principal who were already using computers. After reading reviews, we finally decided that a general data management program would best serve our needs. These programs allow you to store facts, rearrange them, print them out in various fashions and so forth. Generally these programs are sold for office use as much as educational use. Specific library application programs available at the time were too limited, in our opinion. (I also felt it would be easier to learn how to operate only one program, at first.)

We finally settled on *PFS:File* and *PFS:Report* by The Software Publishing Corporation. There are many other data management programs available that could be used such as *Appleworks* or *Visicalc*. We were impressed with PFS because of its easy-to-read manual, its adaptability and its technical help by telephone. I've called several times and the technicians were friendly, willing to help, and not the least condescending.

I did not at that time, nor any time since, take a "computer course." Most of the courses being offered at the time were either geared to specific subject curriculums or were programming courses. I've always been of the opinion that I didn't need to know how to build an engine to drive a car, so why would I need to know how to program a computer?

After reading the manual, I felt confident to try something. The first project I chose was to compile an inventory of our equipment. We had a card listing seven items of information for each of our 300+ pieces of equipment. I designed a form on the computer screen just like the card and transferred all the information to a computer disk. It took time to get used to the computer keyboard and the program and to type the information (and proofread!), but then the fun began. I printed out a complete list of every item we owned, its model and serial numbers, source of funds, price, date of purchase, and location in the building. Following that came printouts for each department chairman showing the equipment with serial numbers assigned to him; a list arranged by type of equipment; and a check list of each type of lamp and the number of projectors which need that type. Who said using computers would save paper?

By now I was hooked. The next project I tackled was bibliographies. I'd always hated making them because they were outdated so easily. This seemed to be where the computer's capabilities could really shine. We've made bibliographies in several areas: historical fiction, our professional collection, poetry which appears on any of our records, classical composers. (So many of our records had selections from several composers on them and we had never had time to trace each one with a card in the card catalog.) We're presently working on an annotated bibliography of our fantasy books, and indexing our short story collection. Entering data goes much faster when you get used to the computer. I did the professional collection bibliography—typing in 120 books (with author, title, call number and subjects for each), proofreading and correcting, and printing out 5 copies—in 2 hours, 15 minutes. and printing out 5 copies—in 2 hours, 15 minutes.

We also use PFS as an

Deborah M. Cooke is the librarian at Salem Church Middle School in Chesterfield County, Virginia.

enhancement to our overdue system. We tried converting completely to the computer for all overdues—sending out notices and keeping track of all obligations. Our clerk found there was minimal difference in the amount of time it took to type and print out the notices by computer and the amount of time it took to fill in our preprinted overdue notice forms. We now use PFS only during the last two weeks of each grading period to create lists by homeroom for everyone who has library obligations. The lists do get results and the teachers prefer lists which they can post in the rooms.

My most recent projects with the computer have been to make up a "purchase consideration file" and bibliographies of audiovisual materials. The purchase consideration file, which is only for books so far, replaces my usual messy box of scraps torn from magazines, catalogs with dog-eared pages, lists, and notes of books to order. I entered all the trade information I knew for each title, including both a publisher and jobber for each if I could. Then I proofed, deleted duplicates, printed out lists by class number to scan my collection development patterns, printed out by publishers and jobbers to find the best prices, and finally came up with my choices. These I printed out by jobber or publishers and simply attached to my purchase orders. I am now deleting titles as they arrive and adding new requests as I receive them. I will be able to come up with a book order in a matter of minutes whenever needed.

Our AV materials are catalogued in our card catalog whether they are housed in the library or in various departments. This past year I compiled lists of our audiovisuals, putting each department on a separate disk and using a minimum of subject headings within each curriculum. These lists were placed in each faculty library handbook. We also discovered that there are materials in various departments which could be shared, such as nutrition materials in both the health and home economics classes, and metric materials in both math and science classes.

I feel the computer has a definite place in library management. If you're planning to give it a try, let me pass on a few tips:

- Decide on paper first what you want to be able to do with the computer, then look for programs to fit your needs. Don't let a salesman talk you into anything you don't think you'll use.
- Don't be put off by the thought that it will take too long to enter data. It's worthwhile because of all the manipulating you can do with that data once it's entered.
- Always make a back-up copy, and two copies until you feel confident with the computer or if you're doing something really detailed.
- Most programs will tell you how much room you have on the disk to enter data. Don't fill the disk beyond 70% of capacity. It has something to do with the data fitting into pie-shaped wedges on the sectors of the disk and the wedges decreasing in size toward the middle of the disk. I lost data and had quite a few problems when I filled disks too full.

Give it a try. You'll be pleased with what you can do to enhance your operations and services. And you'll be surprised at how impressed your teachers and administrators will be when you hand them computer printouts from the library.

Notes

A Powerful Library Assistant

A confirmed computer-user describes software helpers available to schools with Apple computers.

Anitra Gordon

If you find yourself frustrated by the lack of time to do all the things you want to do — booktalks, bulletin boards, storytelling, and public relations, you may find that one computer program can eliminate many of the clerical tasks that eat up your time.

AppleWorks, a three-part software package for Apple computers, combines word processing, a database and a spreadsheet; it enables you to do paperwork rapidly and efficiently. It also helps you become more accurate, makes communications easier, and inspires creativity in printed work. The three programs are independent, but their similar commands and features make learning all three easy.

Here are some ways I've found to use this library assistant:

Word Processing

Begin your conversion to the computer with the word processing program, the simplest, most frequently used part of the trio. Use it to:

- Write letters. Save your basic letters and tailor them to new situations.
- Produce the library manual or instruction sheets. Yearly revision can be quickly done.
- Save your memos to the staff. Notices about opening and closing the library are similar from year or year. Just make your changes rather than retyping the entire memo. With a word processing program, updating is simplified. You can edit your writings on the computer screen until you get the message and layout you want.
- Save library skills lessons and worksheets for future use and easy revision. Forget about keeping ditto masters. Print the documents directly on ditto masters. You may get the best results by using dittos designed for Thermofax duplication. If you need many copies, or want to file the original, make the ditto master from a photocopy. Photocopying the printout may improve the quality of the reproduction.

Databases

Use the *AppleWorks* database program when you want to organize brief pieces of information about items or people. The program will organize items by alphabetical order or by number. For example, you might want a list of teachers' names and room numbers printed both numerically and alphabetically if students use teachers' room numbers to check books out. Type the names and numbers in the database, push two keys and arrange the names alphabetically; another push and the list is in numerical order. Next year you can revise the same list and re-arrange it.

Other ways the database can help you include:

- Order books and other materials. Set up categories (title, author, ISBN, publisher, quantity, and price) and enter the information on each book or audiovisual. Print the resulting data in order by any of the categories: by title to facilitate checking-in new purchases; by ISBN or publisher and use it as the order to the jobber. (See book orders below.)

AppleWorks can perform arithmetic functions on your book order and put the results in new categories. For example, quantity can be multiplied by

Book Order Arranged by ISBN Number and by Publisher

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File:    pb order 3 87
Report: pb order
ISBN      Title              Author        Pub      Qty  Ea   Total
00532-9   Go Ask Alice                     Avon      5    3    15
01631-1   You Would If...    Sterling      Avon      2    3     6
01817-9   Thorn Birds        McCullough    Gale      1    5     5
38588-0   Shanna             Woodwiss      Avon      1    4     4
88468-2   Dragon Fall        Hindle        McGraw    1    3     3
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Pub      Title              Author        ISBN      Qty  Ea   Total
Avon     Go Ask Alice                     00532-9    5    3    15
Avon     Shanna             Woodwiss      38588-0    1    4     4
Avon     You Would If...    Sterling      01631-1    2    3     6
Gale     Thorn Birds        McCullough    01817-9    1    5     5
McGraw   Dragon Fall        Hindle        88468-2    1    3     3
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price, and the result put in its own column: costs. Costs can be added, automatically, and the sum printed at the bottom of the column. Partway through typing the order, print the information on the screen, see how much has been spent to that point and what changes you need to make to stay within your budget.

- Organize magazine orders. Circulate a list of possible titles. Include price and other information the jobber wants. As the staff amends the list, revise the printout and let the database program recalculate the costs. Send the final list out for bids. When the order is firm, give each teacher a list of the magazines ordered. Keep a copy near the *Readers' Guide* and in the storage room. The timesavings will occur next year, when you quickly revise the list.
- Write overdue notices. Enter information by students, homeroom, title, author, date due, or other category useful to your situation. Print the list by students' names to keep by the desk. Cut up another copy and attach to report cards. Print by homeroom and you can easily get copies for teachers; duplicate this list and send students individual notices, via their homerooms. (We tape individual notices on yellow forms that urge students to return their materials. You can print individualized overdue notices if you use the mail merge feature to combine your form letter with the information on the overdue database. We find the cut-and-paste technique is faster, and uses less paper.)

Revise the list as books are returned. If your circulation is organized by date due, print one list by date and compare it to book cards.

- Alphabetize lists of spelling words or any other lists.
- Maintain vertical file lists. Type the headings into the database so they can be alphabetized and easily updated as files are added and deleted. Add a cross-referenced list so that students can be referred from the "Animals" file to those titled "Horses" or "Dogs."
- Write form letters, invitations or notes to aides and their families. Use the database program's mail merge feature.
- Update machine and bulb inventories. You can have many categories in a database but print only those categories you need for reports. My machine/bulb inventory has two printing forms. One has the information needed for inventory(purchase date, price); the other has information on how many bulbs of each type were used over the years. (See inventory below.)

I use the bulb inventory to monitor the need for certain bulbs. To do this, I enter the serial numbers of all bulbs that can be substituted for a particular bulb. I use the "finding" feature of *AppleWorks* to "find" a match and print all records that include the needed bulb and its substitute products. (Finding is another super feature of this program.) You'll see which machines use a particular bulb and may discover that you have bulbs that are no longer needed. Knowing how many machines

Audiovisual Equipment Inventory

```
File:    MachineBulb
Report: MachBulbInv
Machine      Co      Serial        LCS    Model        AV   Bulb   Bulb   New    Jobber   Price
Computer     Apple   50/60Hz 1A    1600   AA 110405    2                  5/85   Hor
Computer     Apple   50/60Hz 1A    1599   AA 110408    1                  5/85   Hor
Disk Drive   Apple   K339679       1630   A 9MO 104    4                  5/85   Hor
Dry Mount    Seal    J26165        758    Jumbo 150
Film Proj    Kodak   30014         912    5802         2    DCL           9/88   New      7.70
```

•

Audiovisual Equipment Inventory Printed to Show Bulb Inventory

```
File:    MachineBulb
Report: machine/bulb
Machine     Co.      Serial      Model       LCS    AV   Bulb   Bulb   87-88   88-89   here price
TV          RCA      618560342   FMR 722ER   1648   4
Fs/Cas      Dukane   958560      28 A 81     1321   4    CAL    DAY            23        2
Microfic    Micro    004604      925         1298   2    DED                             2
M Prof      B&H      2096009     2580A       1352   9    EJL    ELC                      2
```

use a certain bulb will be a big help in ordering.

- List students by grade, final year in the school, and homeroom.
- Prepare lists of items in the audiovisual collection. Type the Dewey number, media type, title, copyright, and assign one or two subject headings. The database can print all items assigned to each subject. These subject lists are especially helpful to new teachers and also remind other teachers of the materials available. Noting the copyright date may encourage you to examine older materials. (See list of audiovisual materials.)
- Print labels using any, but not necessarily all, of the database information.

(2) Circulation. Set up the form by categories: 100s, magazines, paperbacks, and so forth. Make a copy to use as you would any paper form and enter the information on a daily basis. Periodically, type in the data and let the computer program figure the total circulation, by your categories, for the month, year or any time period designated. Using the spreadsheet makes it easy to have current circulation data neatly laid out for year-end reports and comparison with other years.

(3) Inventory. Type in the total number of each kind of media (records, kits, or just the book collection). Add additions and withdrawals. The program will recalculate and show current totals.

•

List of Audiovisual Materials
(can be printed out by subject)

```
File:   AV Materials
Report: all records
Title                       Date No      Type  Subj 1   Subj 2
Basic Programming           1983 001.4   Disk  Computer
Charts                      1978 001.4   Kit   Soc St
Research Paper Made Easy         001.4   Kit   Soc St
Language Signs Symbols      1972 001.4   Kit   English  Soc St
Computers in Industry       1986 001.6   Video Computer Soc St
PFS: File                   1984 001.64  Disk  Computer Database
```

•

(4) Grades. Type individual grades in a spreadsheet grade book. Program the spreadsheet to total the grades. A simple program is usually sufficient for library grades. Grading programs can be designed to assign weights to grades.

The Basics and Beyond

The introductory disk in the *AppleWorks* package will give you a quick start in learning the program. You can read the manual in stages. Other books are available to help you learn the esoteric features. Each of these three *AppleWorks* programs can be used after you've learned just a few features. As you learn more of the features, you will discover other ways to facilitate record keeping and encourage communication.

AppleWork is not just a program; it's a cult. Fans of this program are willing to exchange files, ideas, special forms or materials. Current bibliographies are printed in *Apple Library Users Group* magazine, a free publication from Apple, 10381 Cupertino, CA 95014.

Also included in the magazine is information on a template exchange. (Spreadsheet forms, without specific data, but with the format and formulas are called templates.) Laying forms out

The Spreadsheet

AppleWorks can be your automatic and accurate accountant. You can encumber $1,000 for paperbacks and easily enter the actual expenditure when you receive the invoices. If you unexpectedly have $843 in the book budget on the same day half of your book order comes back marked "out-of-print," you can still have a neat, clean budget to submit to the principal. Just enter the new amounts and the program will recalculate every entry!

Use the spreadsheet for calculations that are too complex for the database features of the program. Design the layout, the rows and columns for the information you want from your data, and keep track of:

(1) Budget records. Enter item, source, date, purchase order or requisition number and amount encumbered. The program calculates what is left. Enter the amount paid when you get the bill, and *AppleWorks* readjusts your total if the amount differs from the encumberance. Include a budget printout with your requisitions.

Budget

```
Account: AV
   Year: 1988-1989
 Number: 11-223-5900-40-000
Balance: 2258
Date                                 Date  Date
of                           Amount  Check Bill Amount
Entry Source       Item   Req # Encumb  In    OK'd Paid    Balance
6/1   Safety Ind Driver 23501 74.90   8/88              2183.10
6/1   Gessler    Matado 23560 49.95   8/88              2133.15
6/1   Zenger     France 23559 33.95   8/88              2099.20
6/1   Guidance   SS Vid 21696 2100.00 8/88              -.80
```

•

Book Inventory

```
File: Book Inventory
Book Inventory       Starting:      ----1988 Ending      ----1989
Books    Initial     Titles to Date Date Date Date Date Date
         Number of    Date
         Titles                1/87 2/87      6/87 1/88 6/88
000-099       72          63      1   -8         1   -4    1
100-199       79          92     11    1   -6    4    3
200-299       61          66               6        -4    3
300-399      620         517     15    3  -94   24   -5  -46
400-499       43          41      1        -3
500-599      455         451     10    2  -17    6    2   -7
```

may take a few hours and some skill, but using them is easier. Once templates are created, all librarians in a district can standardize reporting, or budgeting.

Once learned, this triple treat increases its usefulness as you combine templates and programs, such as a spelling checker and a thesaurus.

Time invested in learning the program returns dividends in time saved for other activities. However, some librarians find so many ways to use the computer that the time saved by computerizing routine work isn't enough for all their new computer projects. Every activity has its hazards; making a hobby of a basic necessity is one hazard awaiting computer users.

Anitra Gordon is the Librarian at Lincoln High School in Ypsilanti, Michigan.

Notes

Managing by Computer

A District-Wide Network

By Judith T. Voran

During the past five years, we have installed a computerized library management system in 10 elementary schools, two middle schools and two high schools. Installations are planned for the remaining two high schools, another middle school and another elementary school for the 1989-90 school year. Every new elementary school opened since 1988 has had a fully operational networked system installed as part of the equipment for the new school. The system used is *Innovation Plus,* a library management system developed by Scribe Software, located in Scottsdale, Arizona.

Beginning with a single computer in 1984, the system has expanded to our present nine station network, which supports acquisition, circulation and inventory of library materials; complete patron files; online catalogs for student and staff use; and financial, inventory, and collection use records. The hardware for this system includes

- —three 3-Com workstations with color monitors,
- —five 3-Com stations with monochrome monitors for the public access catalog,
- —one Compaq 286 with monochrome monitor, which serves to download electronic bibliographic records from vendors and patron data files from the district's Honeywell computer,
- —and a 3-Com 150 megabyte file server.

The system is exceptionally fast, simple to operate and virtually trouble-free. It also allows considerable flexibility in that we have other maintenance programs loaded on the hard disk, such as an operating system for our Monarch Marking 9526 bar code printer.

Documentation is provided, as is technical telephone or modem support, for an annual subscription fee. Phone modem support allows the technical support people to look at the computer as it is operated on our site or operate the computer themselves from their site and perform diagnosis.

THE
LIBRARY
SUPERVISOR
K-12 & 6-12

Our library staff began investigating management software after a university seminar in the winter of 1982. During the spring of 1983, we began using *Overdue Writer* on an Apple II Plus (which now occupies an honored place in our computer museum). That fall we began using a library circulation system based on floppy disks. During the same year we began adding title and author information for the approximately 3,000 books transferred from a high school that had closed the previous year. Almost as soon as we began using the system we realized its limitations and were ready when the opportunity presented itself to become a beta site for *Innovation Plus.*

Scrapping all our previous work and beginning again was a rather drastic decision, but we had the support of our administration.

During the first year, books were entered into the system by bar code and call number only. Titles were added for those books actually circulated. Complete bibliographic information was entered for all books added to the collection during the year. Students were entered only when they checked out a book. All books were barcoded at the end of the 1984-85 school year when the collection was inventoried. Since there were no public access terminals during the first year, catalog cards for new books were printed and filed in the card catalog.

The first inventory by computer was taken in May 1986. Previous inventory, which had taken four staff members *two weeks* to complete, now took *one* staff member *nine days.* That left many hours for attention to such neglected jobs as preventive maintenance and care of audiovisual equipment at the end of the year. Of course, we were much more likely to weed books if we could delete the bibliographic records with the stroke of a bar wand than if we had to pull a set of cards from the catalog by hand for each deleted book.

Our latest inventory is being accomplished with the aid of a portable bar wand. This allows us to be much more flexible in the times

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Judith R. Voran is the Librarian at Chaparral High School in Scottsdale, Arizona.

that we can do inventory. Next year we are likely to develop a schedule for doing inventory throughout the year on a rotating basis.

Ordering and processing books is a much less time-consuming procedure since we try to order as much as possible from those vendors who supply bibliographic records in MICROLIF format. Orders can be prepared through the acquisitions section of the Scribe program, sent to the vendor with a request for disks from which we can download the bibliographic information, and processed through the downloading of these vendor disks. The vendors will send the books already barcoded. Processing books from vendors who do not supply electronic biliographic records is also simplified. We use the retroconversion section to download bibliographic information from Marcive for 7,000 items.

Our libraries do not enter student records manually. Using a program called *Transcribe,* from Scribe, we are able to access the student records from the district's Honeywell mainframe computer and download them into the patron file. The high school computer then prints barcode labels to be used by the elementary schools, while the high school purchases I.D. cards with the barcode printed by the vendor. The down loading of student records from floppy disks provided by the district is a simple process and can be done as often as desired by the individual school to keep up with pupil turnover.

The public access terminals were an immediate hit with the students. During the 1989 school year we added modem access to the catalogs of the public library and the library at Arizona State University.

Preparation of bibliographies can be accomplished from the public access catalog or from the staff online catalog.

A full range of statistical reports (materials ordered and received, circulation, inventory results) are available to us. In addition, the librarian can select and format other reports, such as a list of books with a copyright date prior to a given date or those with total checkouts below a certain number.

The time and energy saved with the computerized system has given us time to explore other instructional technology. We added *TOM* on CD-ROM as our periodical index and hope to add *NewsBank* on CD-ROM next year if the budget permits. We have a Mac II laser printer and Thunderscan for graphics production and two Pioneer video players with laserstacks to interface with the Macintosh to help teachers and students develop instructional programs. We are in the process of developing a library tour for students on Hypercard.

We have worked hard for the last five years, but there is no doubt that the results have been worth the effort. We are reaping the benefits in a greater sense of professional competence and accountability, in greater respect from administrators and staff members, and above all in the confidence of our students. Automation of library operations and electronic access to materials within and without the school libraries in our district has begun to allow students to concentrate on the information retrieved rather than the retrieval process.

Online & Loving It

By Janis S. Graham

We went online (with a county mainframe computer) in 1987 and changed our routines forever. As soon as the doors open in the morning we log-on the five computer terminals that link our library to the other schools in our district and to the public library. Three of the terminals have replaced the card catalog. One more is located at the desk for circulation and student or teacher records. We use the fifth one in the office for collection management. Two printers are available at the terminals.

Looking back, it is hard to believe how much we have learned and accomplished since the project began in 1983. We've automated the high school libraries, gained electronic access to the catalog of the public library, and begun interlibrary loans in the high schools. The system has expanded to include middle and elementary schools. Other automated components for technical services are to be added, such as a barcode scanner for taking inventory.

Planning for this system began in the early 80s. At the time, though many academic and public libraries were becoming automated, few school libraries had ventured into the field; consequently we felt a little like pioneers. An important part of the planning was the frequent meeting of all high school librarians to discuss the process and make joint decisions that would affect our work. Cataloging and routines had to be made standard. We explored, we read, we talked, and we learned.

Getting ready is more than half the battle. If you are not already involved in a similar project there is probably one in your future, and there are some things you can do to prepare yourself and your library.

Learn to use the term "retrospective conversion" without blinking. It simply means converting your present shelf list into an electronic database. There are several ways to do this, depending on the system you choose, but an accurate inventory is essential—as is a rather ruthless weeding of your collection.

In taking the inventory be sure that the shelf-list cards contain correct information for each specific edition of a title. Also be sure to have a shelf-list card for each book and be sure that you add the LC numbers and ISBN to all cards, being consistent about the location on the card. As your records are matched to MARC (MAchine Readable Cataloging) records, these steps will eliminate much frustration. Extra clerical help or capable volunteers will make the conversion process less stressful and will enable you to continue providing library services.

Weed, weed, weed, and if you can't bring yourself to do it objectively, get some help. Somewhere along the way you will be adding barcode labels to the books and to the shelf-list cards. That is an opportune time to take a second look at the books.

The installation of equipment came toward the end of our retrospective conversion process. Since our database would be loaded into the county's mainframe computer, a Unisys System BP, Model 9, we chose compatible SVT 1120 terminals and a Compsee barcode scanner. The software was Pueblo Library System, now known as LIONS (Library Information Online System) from Calico Software. In June of 1986 we loaded the records into the computer, and in 1987 we began automated circulation.

Before beginning circulation, we encouraged students to obtain a public library card. With this card they could check out books at both school and public libraries. If they were unable to obtain a county card they could apply for a school card. (The information for a new card can be entered quickly at the school library circulation desk).

Although we share software with the county system, our patron records are not accessible to each other. We can add ninth graders and delete seniors without affecting their status at the public library. The bibliographic records for the school system are also separate from the public library records, although we have access to their online catalog. From the county data processing office, we receive a weekly list of students who have overdue books or fines, and a reminder for each student. Although circulation has increased, overdues and fines have decreased this year. Student assistants check books in and out, but they do not clear fines. Only the librarian or an adult aide is responsible for handling money and clearing fines.

There will be days when any computer is slow, or when the power goes out and things have to be done manually for a while, but these problems are small compared to the time that is saved by not having to write daily overdues or type and file and pull catalog cards. Our cataloging process is faster, and our database of resources has expanded. This fall our inventory will be a snap with the barcode scanner.

Someone recently asked what I did with the old card catalog. She was almost incredulous when I said that I had tossed the cards into the trash can—drawer by drawer. The old card catalog has now become a cabinet for holding nails in the woodworking class. Would I return to the old days? NO WAY!

Janis Graham is the Librarian at Henrico High School in Richmond, Virginia.

You and Your Computer: A New PR Team

By Annette Lamb

How can the computer help your public relations program?

Ask yourself:

What PR activities don't I like to do?
What PR activities don't I do well?

Your computer can help you address these questions. For example, if you feel that writing thank-you notes for book donations or to library volunteers is a "pain," let the computer make it easy. A word-processing program will enable you to quickly compose and print attractive letters. Of course, the computer can't duplicate your handwriting, but it can make the task a snap.

There are computer programs that will be helpful for those activities you don't do well. Even the least artistic librarian can "draw" banners or signs with *Print Shop* (Broderbund). Computer-generated transparencies are more attractive and legible than hand-lettered transparencies.

Time is a consideration with any PR project. The computer can save valuable time by eliminating repetitious activities. Think about the time you spend retyping summer reading lists, adding new titles and eliminating old ones. Or, the time it takes to retype an awards list every time a new winner is announced. Have you ever pasted a new line to a book list or written the newest award winner to the bottom of a list? Tacky, tacky, tacky!

Remember the golden rule of computing: you should never type any document twice! Let the computer store and retrieve your work for you.

Any computer can be used for creating professional-looking materials. It's the software and the printer that make the difference. You need to identify the software that offers the features you plan to use. List the things you'd like to do on the computer—publish newsletters, make banners, prepare bibliographies—and then choose the packages that offer these features.

Also consider how much you'll be using a computer program. If it will be part of your daily routine, it may be worth the time and effort to learn a complex program. On the other hand, if a banner every now and then is the extent of your need, stick to something simple.

For a library public relations program, you'll definitely need a word-processing package and a graphics package. For the Apple systems, the most popular word processing programs are *AppleWorks* for the Apple II series and *Word* for the Macintosh series. For the MS-DOS computers, such as IBM, *Word Perfect* (Word Perfect Corp) is a common choice.

Packages such as *Print Shop* or *SuperPrint* are good starting choices for the Apple computers. You can produce simple banners and signs with little effort. If you want to create more sophisticated computer graphics, you might choose *MacDraw* (Claris), *SuperPaint*, or *Canvas* for the Macintosh or *Harvard Graphics* (Software Publishing), *Freelance Plus* (Lotus), or *Corel Draw* for the MS-DOS computer systems. Any of these packages can be used in developing signs, transparencies, handouts or slides.

If you plan to develop lots of print materials, such as brochures and newsletters, you will need a page-layout program. Such programs allow you to layout your newsletter features on the screen and then produce a copy, which can be used as a master to print or photocopy the pages. Again, both sophisticated and relatively simple to use packages are available. *Pagemaker* (Aldus) is one of the most popular packages, but it is expensive and cumbersome for new users. A much simpler package such as *The Children's Writing & Publishing Center* (Learning Co.) for the Apple II series may be all that you need.

Once you have chosen your software packages and learned to use them, promise yourself that you will use them to improve your PR efforts. Signs will be easy to make. You will have no excuse for keeping last year's "reading month" list on the wall. The speed and power of computer technology makes timely replacement of signs and bulletin boards easy.

Color can be added to computer printouts by using colored paper or a color ribbon in the printer. Of course, you can also ask students to color banners.

You can spruce up the professional image of the library by redesigning some of the forms you use daily to communicate with the staff. Library manuals and brochures can be enlivened by using computer graphics. Interoffice mail envelopes will get a second look if they're laminated and highlighted with a computer-generated "Library Express Mail" sign. Distinctive letterheads for the library can be designed from the graphics program, combining art and type.

When you select graphic elements from the software package, consider your audience. Informal, cutesy artwork may be desirable for some groups, but a more formal, restrained appearance may be more appropriate for other audiences. If you're going for the professional look, use simple boxes and lines to create the polished look.

Don't be fearful of the new technology. You don't need a computer class to learn to use *Print Shop*. You can teach yourself *AppleWorks*, or ask a student to teach you. Getting started is the hardest part. Locate a software package that will do the job for you. Then, get started with just one project—a banner or a door sign. Once you get started, there will be no stopping you.

Annette Lamb is an Assistant Professor of Education Technology at the University of Toledo. She writes and teaches in the areas of media management and educational computing. Prior to working at the university level, she was an elementary media specialist in Cedar Falls, Iowa.

10.16

Setting Up A Software Lending Library

By Marilyn Nicholson

Cataloging and organizing software is a relatively new area of management. One librarian's solutions are given below.

Besides my regular job as an intermediate school librarian, I have been designated this year as the Computer Education Project Manager for our 22-school district. In that capacity, one of my major responsibilities has been to set up a computer software lending library. All schools in our district have numerous computers, but adequate software has been a problem due to the cost of quality educational programs. Using some of our Chapter II money, we are purchasing highly rated software, then cataloging and processing it to be circulated to schools on request.

As with many new projects, it took us longer than we anticipated to get rolling, so I'd like to share with you some of our procedures that might help someone developing a similar collection.

Selection is done by reviews and preview. Many catalogs are searched, but reviews of programs seem to be a better indicator of program quality than publishers' ads. Good sources of reviews are magazines such as *Electronic Learning, Classroom Computer News, The Computing Teacher,* and THE BOOK REPORT. Professional journals in math, reading, and special education are also beginning to review computer software in their subject area. We ordered several programs on a 30-day approval purchase order and did not hesitate to return those not of high quality. A number of teachers from different grade levels and curriculum areas help to review programs as they come in.

Once we decide to keep a program, the processing procedure begins. First, information about each software package is entered in our database. We designed our own format for information collection but find very helpful the information already collected in *The Software Digest,* published by School and Home Courseware in Fresno, California. Besides the technical information, (title, computer type, cost, publisher), we give ourselves six lines for an annotation. We also have cataloged the computer software with Dewey decimal numbers. This has been difficult in some areas, but I felt it best to be consistent since all instructional materials (filmstrips, tapes, prints) in our library are Dewey classified. Prefix for the catalog number is CP (computer program).

Example: CP
511

Disks that contain several programs representing different subjects, such as issues of *Microzine,* present a problem. We are cataloging the individual program and then note in the annotation on which disk of *Microzine* it is located.

Once the information is in the data bank, it can be used in a variety of ways. We print labels that include catalog number, title, publisher, and components of the package and use them on the circulation card, pocket, and front of each package. We can publish a catalog sorted by title, catalog number, or subject descriptor. It would also be possible to print out a catalog card from this information. We built into our database format a place to list the borrower and due date so we can also use the database as a circulation system if we want. We really have a double check-out system with traditional circulation card and pocket on the package.

Since our software library is stored in filing cabinets, many of the programs need to be repackaged for easy filing. We are using heavyweight report folders (such as students use for term papers). Disks are stored in plastic pages designed for 3-ring binders and documentation is punched and included in the folder. Small booklets have wide library cloth tape along the spine that extends about 1/2 inch. Holes are punched in that tape extension so the booklet can be fastened in the folder. We use the report folders that not only have the three paper fasteners, but also pockets on the inside cover for those programs that have supplementary materials or sample print-outs. Cassette tape storage is more difficult, but we are using heavyweight Glad bags that have the press-lock top. Heavy fabric tape is added to the edge so holes can be punched and fastened in a folder. Up to four tapes can be accommodated in a bag. Software that comes in a 3-ring binder is left in its original packaging.

Each program has its own hanging file folder. Labels on these folders include Dewey number, title, and a small colored dot sticker that indicates whether the program is for the Apple or Commodore computer. Each disk or tape carries a label identifying ownership to our district software library as well as a bright orange label that says *"Do Not Copy!"* Each package that contains disks opens to a care instruction page.

Even though we are continually adding to the collection, we will send a catalog to every school at least once a year. The main listing with annotations will be in subject order, but there will be an index by title and one by publisher. Check-out time is one month but can be extended if no one is waiting for a certain program. Requests for software that is out will be dated and put in that program's empty file folder. When the software comes in, we will know immediately where to send it next.

There are really two purposes behind this project. First, this lending library will give small schools with limited funds access to some software they could not afford on their own. Second, teachers will be able to try software with their students

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Marilyn Nicholson is an intermediate school librarian in the San Ramon Valley Unified District in Danville, California. She reviews software for THE BOOK REPORT, teaches an introduction to computers class at the University of California—Berkeley, and, as she notes above, is project manager for the district's computer education.

before they buy for their own school. We are getting positive feedback from schools using our service as programs are starting to circulate.

This is an experimental project for us so I would like to hear suggestions from other librarians as they begin to organize computer software in their school. This is a much needed library service and it is important to set up a system in the beginning, before software is dispersed and no one knows what is available and where it is!

Notes

MY FAVORITE SOFTWARE

In the September/October issue, we ran out of space for the feature on favorite software of BOOK REPORT reviewers and writers. Below, we continue this feature.

Circulation Plus (Library circulation and some management. Follett Sofware.)

This program gives us lots of statistics. It keeps track of all books checked out, students who have overdues, total number of books checked out by an individual student, and books on reserve. We love this program.—*Joyce Mateicka, West Valley Junior High School, Yakima, Washington*

Clearing the records of children of transferred military personnel took many hours every week before we installed *Circulation Plus.* Now we call up the student's name on the monitor and by two keystrokes print a statement of outstanding fines or books for the guideance office. —*Frances C. Sumner, New Providence Middle School, Clarksville, Tennessee*

◆

Crossword Magic (L & S Computerware.) Popular for student projects as well as for teacher use.—*Augie E. Beasley & Carolyn Palmer, East Mecklenburg High School, Charlotte, North Carolina*

◆

MECC Dataquest: The World Community (Minnesota Educational Computing Corporation.)

A ready-to-use database with information on 95 countries.—*Augie E. Beasley & Carolyn Palmer*

Multiscribe (Word processing with capabilities for changing typefonts and adding graphics. Scholastic.)

Great program for making transparency masters or use with laser compact disks. —*Augie E. Beasley & Carolyn Palmer*

Oregon Trail (Decision-making skills applied to travel by covered wagon. MECC.)

Fun for social studies classes.—*Nancy Lindsay, O.H. Platt High School, Meriden, Connecticut*

PFS: File, PFS:Report and **Sortwork** (Scholastic Software.)

Provides reports of overdue library books alphabetically by student name. We also use it to keep track of lost textbooks. *Sortwork* provides the alphabetizing feature.—*Helen Canter, South Junior High School, Anaheim, California.* Note: Now offered as *pfs: File/Sort.* Scholastic says that the functions of *Sortwork* are now performed automatically by the File/Report package.

◆

PFS: Graph (Software Publishing.)

Good results for a program that's simple to use.—*Augie E. Beasley & Carolyn Palmer*

◆

Print Magic (High-resolution graphics program for cards, flyers, banners and certificates. *Print Shop* or *Newsroom* graphics can be used with this program. EPYX.)

This is our pick over *Print Shop* because it offers so many more options, including print program techniques. Graphics quality is super.—*Carol Burbridge, Jardine Middle School, Topeka, Kansas*

Print Shop (Graphics programs. Broderbund.)

We hope to begin printing tee-shirt designs this fall.—*Frances C. Sumner*

◆

Tetris (Spectrum Holobyte.)

A recreational game in which falling geometric pieces are moved, rotated or flipped to fit in complete rows. Students enjoy this thinking-man's arcade game. I even enjoy playing it to unwind. One warning: It can be addictive to many adults.—*Carol Burbridge*

VCR Companion (Broderbund.)

Creates colorful titles, credits, intermissions, transitions and closing sequences for video productions. Students and adults alike can easily make their video productions look more polished. Create on the screen and copy directly to a camcorder or VCR.—*Carol Burbridge*

I have the 3.5 version of *VCR Companion* running on an Apple IIGS. My student technical aides and I use the program for placing titles, subheadings, credits, and graphics on student- and teacher-generated video tapes. We also use the program to enhance video tape production on the local cable public access channel, which we operate out of the school. Apple Computer's new video card will make the program even more valuable.—*Jim Deacon, Cannon Falls, Minnesota*

The easiest to use desktop video program around.—*Augie Beasley & Carolyn Palmer*

◆

Winnebago CIRC (Winnebago Software Company.)

I use this program with its barcode and light wand system to check books in and out, renew and reserve materials, take inventory of the collection, print overdue lists and notices, and calculate and track fines.—*Jean E. Miller, Western High School, Russiaville, Indiana*

◆

Winnebago CAT

This program replaces the card catalog for detailing information on the collection. The keyword and Boolean search capabilities allow students and teachers to search the catalog efficiently. This program interfaces with *Winnebago CIRC* so that a user can discover if material is checked out, on reserve or lost.—*Jean E. Miller*

◆

Favorites Wanted

We are in the process of setting up a study skills lab. We'd appreciate any suggestions for good computer programs for the Apple II or GS series and for printed materials.

Nancy Lindsay
O.H. Platt High School
220 Coe Avenue
Meriden, Connecticut 06450

Getting More for Your Money from Software Publishers

School districts, magazines and independent evaluation services have developed software evaluation forms, which help educators choose the software that best fits their needs. However, once you have that software, problems may arise because of its electronic nature. The author takes evaluation a step further—to services from publishers.

By Carol H. Stern

There are bargains in software that you may not be aware of. Often they are hard to see because they aren't in the form of low price tags. The real bargains are in the free services and support programs some software publishers provide. In fact, reasonably priced programs from publishers who provide such services save you more in terms of money and frustration than cheap programs from publishers who don't.

What are some of the really helpful things you can expect from reputable software publishers? Free back-ups, for one; a toll-free hot line and an efficient customer support staff, for another. Because of its nature, software does at times fail to operate.

People who have a lot of experience in evaluating and selecting software recommend that you not only compare programs but compare the services as well. Amy McComb, former district administrator of instructional communication for the Baldwin, New York, Public Schools advises librarians and educators to look for many services. Among the services she looks for are the ones described here.

Receiving a free back-up disk with the software you buy is a saver in many ways. Of course, first it is free. However, the fact that it arrives with the program saves you the time and paper shuffling that is necessary to order and pay for the back-up. A back-up program is essential. It should be stored in a separate place apart from the original program disk. If the original meets with some fate not in its best interests, such as extreme heat, the back-up will still be in working order. Disks can also "crash," or not work, if they are exposed to a magnetic field, get dirty, crushed, or are mishandled.

When a disk malfunctions, it can create a crisis if there is no back-up. Be sure the publisher you buy from has some type of back-up policy. Of course, a free back-up automatically provided by the publisher is the easiest and least expensive policy for you.

When a disk does fail to operate, you will want to replace it. Look into the replacement policy of publishers. Do they guarantee to replace defective software? Not all publishers will, so check this before your initial purchase.

Software catalogs try to describe programs so you can determine whether they will fulfill you needs. But in these days when purchases must be justified, this may not be enough. Many librarians insist that the only way to be sure a program is what they want is to see it first on a preview evaluation. Preview policies range from none at all to a liberal free preview policy.

What if you purchase a program and for some reason, such as a change in needs, you want to return it? Not all companies will accept returns. Before you buy, be aware of the return policy, if there is one. Return policies vary. Some companies accept products for exchange, others for exchange or refund. Often there is a time limit on the return. If you purchase a program in June for use in September, a 30-day return limit is not satisfactory.

If your school has a group of computers in a lab, you should look into the availability of "lab packs." These consist of one complete program with its documentation along with additional disks (usually 10) for the extra units. Lab packs are specifically designed for use by one teacher and several students. Since you don't need extra documentation and packaging, it is an economical way to order the number of disks you need...if the publisher offers such a service.

Some lab situations have a hard disk unit and need "network" versions of a program because regular programs will not load onto the system. A specially designed network disk is necessary. Not all publishers provide lab packs.

Some publishers provide a toll-free hot line to a trained support staff who can help you if you run into difficulties with their sofware. A phone call will put you in touch with a customer service representative who will try to help you solve your problem immediately. This saves money and a lot of time writing letters, sending them, and waiting for answers through the mail. Betware! Some companies have no customer service, so even your written efforts may not produce the information you need.

If you are interested in purchasing many materials, but need help and explanations, contact the local sales representatives that some companies provide. These people know the products and can help you find materials that will fit your needs in terms of subjects, content and age/grade level.

Because many educators must intertwine software specifically into their curriculums, a few publishers will write correlations of their products to the specific curriculum of a state or district. This extremely helpful service clearly shows which products will help you meet the goals of your school.

If you are in charge of computer inservice training, don't overlook some publishers' willingness to provide demonstrations and workshops with their products.

A few publishers also send newsletters to customers to help them keep up-to-date on happenings and new products. (Educational Activities publishes *Software Source* twice a year and includes news, tips, questions and answers, and convention dates.) Publishers' catalogs are another way to keep current on new products. Don't simply file the catalogs...even if you are not able to immediately purchase programs. Make a list of titles, page numbers and prices. If you can preview programs, submit a preview request.

A Checklist of Publisher's Services

- Guarantee
- Return for Refund
- Free Backup
- Replacement Policy
- Complete Documentation
- Review Policy
- Telephone Support Services
- Demonstrations and Workshops
- Sales Representatives
- Networking Programs
- Free Catalog
- Newsletter

Notes

Carol Stern is Vice President of Educational Activities, a software publisher.

Reading the Fine Print

By Annette B. Thibodeaux and Patricia D. Musso

Once you have decided to automate, your first important decision will be which software program or system to use. The software will determine what hardware will be needed. For this and other reasons, there's some information you should gather immediately.

- Arrange to see a demonstration of the software by a knowledgeable user.
- Talk to one or more librarians who have been using the software for a year or more.
- Analyze the needs in your library so you know what you want the software to do.
- Try to determine short-term and long-term costs associated with the software program.

Company representatives will be a source of information throughout the process of automating. They are also your source of information on costs at start up and in the future. Be sure to ask about these services and costs:

1. Inservice during the installation of the system.
2. Assistance by telephone (Will a toll-free number be available to you?)
3. Cost and frequency of updates.
4. Costs for assistance after the first year.
5. Steps and costs involved in upgrading from a circulation system to an online catalog.
6. Assistance provided in loading your holdings on floppy disks.
7. Cost for converting holdings to MARC records.

For example, our investigation of four systems with local representatives in our area netted this type of information:

Agatha Automated Library
Cypress Data Systems
P.O. Box 987
Fairburn, Georgia 30213

Must be purchased as a circulation and catalog program together. Does not have a toll free number, but the program writer may be called collect. A free inservice session by the program's writer is included in the cost of the program. Cost of future updates and additional assistance is 10% of the purchase price. A written guide by the company is considered to be extremely "user friendly."

Circulation Plus and *Catalog Plus*
Follett Software
809 N. Front St.
McHenry, Illinois 60050-5589

The two programs may be purchased separately so that you can install circulation and later upgrade to an online catalog. There is a toll free number available for both programs for one year. Inservice is available at an additional charge. After the first year, there is a $100 charge for updates and continued use of the toll free number. Detailed manual. Free newsletter.

Molli Circulation System and *Online Catalog*
Charles Clark Company
170 Keyland Court
Bohemia, New York 11716

Programs can be purchased separately but the company recommends purchase of the entire package. Toll-free number for technical support for one year. The fee for assistance after the first year is $150 and includes updates. Written guide. Free newsletter.

Winnebago Circ and *Winnebago Cat*
Winnebago Software Company
121 South Marshall
P.O. Box 430
Caledonia, Minnesota 55921

Programs can be purchased separately. A toll-free number is available for the first year. Inservice training costs are determined by the policy of the local distributor. Beyond the first year, there is a fee of $100 for one program or $150 for both per year. Updates are included in this fee and user group meetings can be arranged upon request. Printed guide and newsletter.

All companies will provide machine readable cataloging (MARC) records, but fees and procedures vary for each company. By purchasing MARC records, the librarian can have the contents of the collection entered for a fee and save hundreds of hours of entering the data.

All programs listed here will run on IBM or compatible hardware with MS-DOS. For catalog purposes Winnebago and Follett require the more powerful machines (for example, Follett's *Catalog Plus* requires an IBM AT or compatible that operates at 8 megahertz minimum with a disk access speed of 30 milliseconds or less). Follett and Winnebago have versions for the Apple IIe. A hard disk drive with back-up disks or tape and an 80-column printer are required. Prices of hardware vary greatly. Check with more than one distributor before buying, but, most important, make sure the hardware can meet the requirements of the software.

Annette B. Thibodeaux is the Librarian at John Quincy Adams Middle School in Metairie, Louisiana. Patricia D. Musso is the Librarian at Riverdale High School in Jefferson, Louisiana.

Lost in Computerland?

Notes

If you're just beginning to manage a computer in your library, this writer has some hints for finding your way in computerland.

Jo Anne Dilworth Collins

In seminars, conferences, and workshops, we've all been told that computers will give us more time to spend with students; that dreaded overdues and other clerical tasks will be lifted from our shoulders. How sweet it sounded!

I jumped into computerland with both feet. The first effort, a catalog card maker, worked like a charm and saved time. The next adventure was a circulation system. The parent-teacher association contributed to the purchase price, and teams of mothers put bar codes on the books and entered data. Best of all, one parent corrected typing errors and proofread the data every day. So far, so good. The problems began when we had to call the software company for assistance. Here we got our first taste of being lost in computerland.

If you call a software producer, you'll be told it is a hardware problem. When you call a hardware company, you'll be assured that it's a software problem. Where does that leave you? Sitting on hold.

I spent hours on the telephone. Soon it was habit to push the monitor button on the telephone so students sitting nearby in the library could listen to the "elevator music" while I got back to work. When a voice came on the line, students called me from whatever work I was doing. Too often, the company representative suggested a solution and terminated the telephone call. If the suggested solution didn't work, we were back to "hold."

Sometimes the software representative will talk you through a problem only to advise you to contact the hardware company.

If you're as lucky as I was in the beginning, you'll have a sales representative at the hardware company who will come to the library and fix the problem. Our salesman was so good that he was promoted to university sales. We were left with untrained sales personnel who couldn't offer much assistance by telephone and refused to drive to the library.

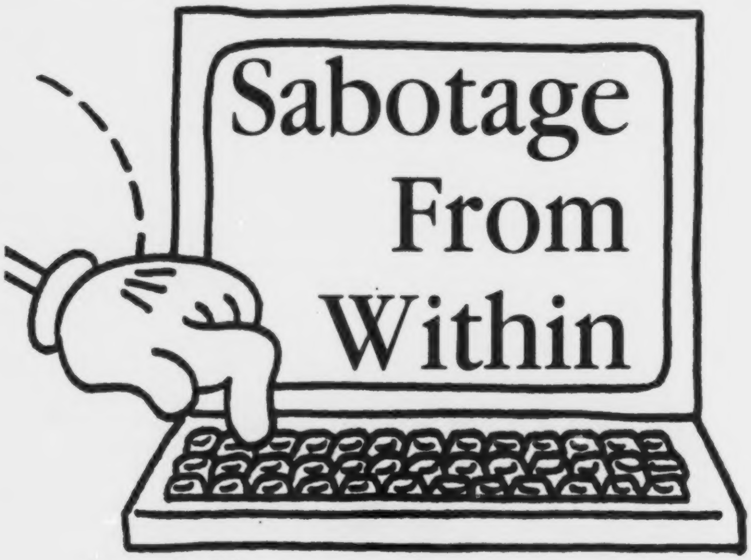
Computerland can be frustrating and stressful. You must learn to sit on the telephone for hours, talking and listening until you find someone who knows what he or she is doing. When you find that someone, get the name.

Here are some more tips I'll offer for anyone now wandering around in computerland:

- Ask the data processing center in your district's central office for the names of any school employees who have a computer background. They can be a big help to you.
- Find other librarians who are using the system you've installed. They may have already solved the problems you are having. From their familiarity with the system, they will be sources of advice.
- Keep your eyes and ears open for the names of parents who are involved with computers in their work. For me, these parents were the greatest help in the early days. One parent came to our rescue at least three times during the first year. Once he took a piece of hardware to the repair shop so he could describe the problem. (Repairmen tend to doubt computer amateurs' descriptions of malfunctions.)
- Maintain several sets of back-up floppy disks so you'll also have a spare set if damaged information is transferred to another set before you catch the problem. With more than one set of back-ups you'll always have a good one.

In spite of the frustrations, the computer system has been the best thing that has happened recently in our library.

Jo Anne Dilworth Collins is the Library Media Specialist at Van Buren Junior High School in Kettering, Ohio.



Pitfalls in Choosing a Circulation System

By Bob Graef

Problems of attitude are at least as significant as hardware or software problems in choosing a circulation system. A school librarian turned computer consultant points out attitude blocks that can sabotage your decision making.

Imagine this scene: A brand-new computer system has just been installed in your library. The system was chosen by a special committee that analyzed a dozen systems. You believe no stone was left unturned. However, unknown to you, the whole process had been sabotaged from the beginning.

And who do you suppose the saboteurs were? You, me—any of us who falls victim to the twin bugaboos of decision making: ignorance and knowledge (too much of one and too little of the other). Let's have a look at ignorance.

If one or two members of the committee were afraid of computers, their computer ignorance qualified them as potential saboteurs. For instance, if a screen display didn't explain itself at first glance, these committee members might rank the software low. Or if hastily assembled demonstration apparatus was nested in a tangle of wires, down went the ranking again. If the brand names didn't ring bells—same thing.

If you are apprehensive or fearful, you may opt for whichever system is touted as easiest to plug in and operate. Does that necessarily mean the system is the best for the library? Is an apprehensive librarian the best judge?

Knowledge can be as troublesome as ignorance. Remember the maxim—A little knowledge is a dangerous thing? It enters into the world of computers like this: I have three computers in my home office. One is an elderly Commodore 64, my first computer and definitely a penny-whistle rig compared with my lap-top or the IBM AT at which I am now seated. But there was a time when the IBM and its DOS operating system were all too new to me, when I reverted to the familiarity of the old C-64. All its commands were at my fingertips, since I'd gone through hell to master the thing. Even after the IBM was installed, I wasn't entirely ready to toss aside that mastery.

My boss is no different. He has a Macintosh in his office, so any other equipment he evaluates must be as immediately understandable as his Mac if it is to compare well. Considering the virtues of the Mac, that's hard on any competition. What he doesn't see is that his Mac would be a horrible choice of hardware for a library circulation system. Its virtues? It's loaded with them: high-resolution screen, great graphics, pull-down operating menus. The problem is that few of these virtues would be used by a file-and-search system. As to disadvantages, how about these: The Mac Plus and SE have small screens, a drawback for applications in which operators crowd around the computer. The Mac's disk drive is just under the monitor in the same casing—right where it would be vulnerable to probing little fingers. The Mac's search speed is not equal to those of some IBMs. And last, since the computer will be dedicated to one file-and-search program, the Mac's graphics potential, marvelous resolution, and pull-down menus may never be used. What a waste!

The top brass in the district office have their problems with perspective, too. They'd like all the computers in the district to talk to one another. They'd like to use one standard brand of hardware to simplify servicing. Add their bag of attitudes and preconceptions, and it gets down to this: what your district team has learned about computers, what they've heard about computers, what they fear about computers, and what they've invested of themselves in computing. All that baggage can sink any chance of understanding what your school library needs.

Then there's advertising to contend with. Is the value of a library system proportional to the tonnage of advertising materials put out by its producer? If so, we would all be well-advised to buy Follett's *Circulation Plus,* an adequate system to be sure. But there happens to be much worthy competition for Follett. Many of the competing systems have outstanding features, and since our libraries' sizes, collections, circulations, budgets, and personnel differ, we'd do well to see which of the many systems best fits each of our needs.

After playing with *Columbia's* demonstration disks and telephoning a few happy users, it became clear to me that *Columbia* deserves high marks. So does the new edition of MOLLI. In fact, so far as I know, every system out there is pretty good. But is pretty-good good enough for you?

Especially, consider the new names on the market. The established names have proven records, but they were also the foundation for newer, better systems. Like Isaac Newton, the young designers of the new systems "have seen further by standing on the shoulders of giants."

In each system you might detect a specialty, an aspect of library work the system best serves. If a system mainly greases the wheels of circulation, it leans toward easing the load on the librarian. If it specializes in research, making the content of the collection more easily available, then it leans toward students and teachers. The best systems do both well.

Speaking of research systems, *Eloquent Searchware* is one of those new systems that seldom get serious consideration. Granted, it's a small company by industry standards, but in the software business—where inspiration rules—we often find David out-inventing Goliath.

Eloquent's record was built through furnishing archive accessing programs to research institutes, museums, and industry. When the Eloquent designers developed their school package, they loaded it with the search power of their industrial-strength program. And so *Eloquent Librarian*, while circulating books as smoothly as most, slants heavily toward searching.

Getting Ready for the Big Decision

It's hard to find a really bad circulation system, no matter what the bias of the design. Some systems' screens appear cleaner, in others you'll see how designers have made procedures more efficient by improving the way files are linked. And somewhere along your search, you'll realize the necessity for compromise. Likely, you'll want a little *x* from *Circulation Plus*, a little *y* from *Columbia*, and some *z* from MOLLI. Not possible. Well. . .maybe not.

What if you choose a system which has so much built-in flexibility that it affords you plenty of choice? There are some like that. The catch is that the more flexibility you buy, the more complicated the system is to master.

It's important to remain objective about hardware, too. Is a LASER truly the equal of an Apple IIe? What about the million-and-one IBM clones? Does the IBM sticker really imbue equipment with superior qualities, or can a buyer trust a generic clone? We've watched IBM look-alikes such as Leading Edge work up an acceptable reliability record, but what about Everex, Amax, and all the others?

If you undress them side-by-side, you'll find they contain the same drives, the same chips, and same cards. One gets to thinking that the clone business is a sort of high-tech poppit-bead process. Snap, snappity snap-snap. Presto, another completed clone rolls off the line. In the end, most users agree that good clones have proved every bit as reliable as their parent stock.

Finally a time comes for making The Big Decisions. You look around for someone to hold your hand, but essentially, you're pretty much alone. Others have been involved in the selection process, but you've been in the lead position. You're the only one who's been in on each step of the search. And as the eventual user, you are so important to the process that the administrators (while constantly questioning your judgment) are actually awaiting your decision. And so you give it to them.

Don't be surprised if it's not what they want to hear. Your principal can't shake his loyalty to his Mac. Your superintendent still wants the Universal School System. And they all lean toward whatever system their respected neighboring districts have adopted. That's the safe way, adopting the choice of others. But playing follow-the-leader can be the worst possible policy.

Imagine the case of "Upland Downs School District," which proposed to computerize six school libraries over six years. Their first decision was to use standard hardware and software. They opted for an established software package, used and endorsed by the schools of the nearest metropolis, and installed it in School #1. By the time they got to School #6, two or three major inventions had redefined standards for both hardware and software, rendering their system obsolete.

Obsolete? Just what does that mean in computerese? Only that something better has come along, not that the old stuff won't do the job anymore. If it still works, if the job's getting done and complaints and down-time are minimal, what is there to regret?

How about this: Consider what has happened in the past few years to the speed and capacity of disk drives. How would you like to have your whole district stuck with an older system engineered to operate on slow floppies? Would you like to have to load disks as if playing a nickel slot-machine and then wait-wait-wait for your information to appear? Unlike old gear, new hardware doesn't put you on hold while it ponders.

Imagine the disappointment at Upland Downs if they had chosen their system just before online cataloging became practical for schools. Their "new" circulation-only system would merely grease the gears of book circulation, but it couldn't begin to do what today's comprehensive systems can do for a school's complete program. While Upland Downs limited its system improvement to efficient operation at the check-out counter, its neighboring districts opted for online cataloging. It was as though their collections suddenly awakened from a deep sleep and a wealth of information burst from dusty volumes at the command of students' keystrokes.

One must view each system as a point along the development curve of library technology. Some are primitive single-function programs. Others have advanced to integration of many functions. Circulation, cataloging, acquisitions, inventory, barcoding, online potential; how much do you want? Do you want a ready-made, plan-in-a-can system with

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Robert R. Graef was formerly the Resource Specialist at Marysville Junior High School in Marysville, Washington. He is now associated with Paragon Publications. His article "They Call Me 'The Lazy Librarian' " appeared in the March/April 1988 issue of THE BOOK REPORT.

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someone else's ideas for functions or one that allows you to develop custom features?

Once you feel reasonably prepared to make your choices, remember the others who retain their concerns about your decisions. If you don't keep them in mind, be prepared for no one to stand up and cheer when you present your recommendation. Have you ever watched someone who's just opened a present he doesn't want? Same thing. Wise planners follow the advice of Clarence Darrow, who, when questioned about the secret of his success, said, "First, you find out what they believe in. Then you agree with them." You must know what the administration wants. The trouble is, they won't know what they want, but by including them in the evaluation process you help them find out what is needed and are assured of more support.

Don't count on the administrators' being any more free of incorrect preconceptions than you were. They'll talk about the latest thing they picked up at conventions— like networking. Networking? Local, school-wide, or inter-school networking? Do you have anyone on staff who understands how the complexities and costs of the different levels of networking relate to the advantages gained? What about union-cataloging, or online linking with a data cooperative? What about all the things that haven't even come up yet? Maybe one should keep a list of such questions and concerns.

Remember that any considered choice you make will be a good compromise. The market is full of good systems and good hardware to run them. All fall short of anyone's concept of perfection, but most of them are good enough to make any of us look better as librarians.

Looking at Automated Systems

By Robert Graef

The following names of automated library programs are offered as a starting point for readers who are searching for a system. All offer something to the school librarian, depending on what the librarian wants. They cover the spectrum from user-friendly to demanding, from inflexible packages to programs that the user can customize for his own needs.

Bibliofile
Library Corporation
One Research Park
Inwood, West Virginia 25428

Often thought to offer only catalog services, *Bibliofile* advertises circulation and cataloging modules for school use. IBM and compatibles.

Book Ends
Sensible Software
335 E. Big Beaver, Suite 207
Troy, Michigan 48083

This is a single-disk application that does many tasks for $149! Written for Apple ProDos, Apple 3.3, Mac, and PC. The school on a small budget that will never be able to afford one of the heavy weights will be able to afford this.

Booktrak
Richmond Software Corporation
915 Forest Pond Drive
Marietta, Georgia 30067

Some years back *Booktrak* provided Follett with the design that gave them their entry into library automation. Since then, Follett has focused on personal computer-based systems while *Booktrak* has held to its Apples.

CASPR
Computer Advance Software Products
10311 South De Anza Blvd.
Cupertino, California 95014

A new offering for the Macintosh. Not much feedback from users yet.

Circulation Plus* and *Catalog Plus
Follett Software Company
809 North Front Street
McHenry, Illinois 60014-7393

Focuses on management. The updated and improved version of *Catalog Plus* is now available for data searching. This is the often re-edited version of one of the earliest school programs. It is especially appropriate for elementary school libraries.

Columbia
Suite 600
1380 Burrard Street
Vancouver, British Columbia
Canada V7Z 2H3

This is one module of an integrated total school management system. A polished re-do of the old *Ocelot* system, it offers well-greased movement among its various circulation and catalog functions.

Data Trek
Data Trek, Inc.
167 Saxony Road
Encinitas, California 92024

One might look into their Databridge MARC conversion. If it allows MARC-like files to download, this program might be useful. IBM and compatibles.

The Eloquent Librarian
Eloquent Systems, Inc.
107-140th West 15th Street
North Vancouver, British Columbia
Canada V7M 1R6
or
106-314 East Holly
Bellingham, Washington 98225

Eloquent's school library system is a spin-off of their successful industrial-strength archiving system, used by research institutes, museums, and medical libraries. Expect a power-searcher with a great capacity for customizing to a user's needs.

Library Circulation System
Winnebago Software Company
121 South Marshall
Caledonia, Minnesota 55921

Winnebago entered the field of library management systems on Apples. Though they have converted to personal computers they have not evolved as far as some others. Even so, like every other system, Winnebago offers a few twists that are worthy of consideration.

Mac Book, Mac Book II,* and *Mac Book II Plus
Companion Consulting Corporation
10101 Bubb Road
Cupertino, California 95014

A Macintosch application with some installations in California (and a binary street address).

Mandarin
United Library Services, Inc.
7140 Fairmount Drive, S.E.
Calgary, Alberta T2H 0X4

One of the newest. Mandarin offers a flexible search program along with the usual circulation features. The newest always deserve a close look since they embody refinement of systems that preceded them, and in some ways, *Mandarin* has taken a leap out in front.

MOLLI
Charles C. Clark, Inc.
170 Keyland Court
Bohemia, New York 11716

MOLLI offers a solid middle-of-the-road program that performs well in all categories. Others might be a bit more user-friendly or have more ammunition in the power-searching department, but MOLLI seems to offer a sense of balance.

Utlas MSeries 10
Utlas Corporation
80 Bloor Street West
Toronto, Ontario
Canada M5S 2V1

For IBM, Utlas offers retrospective conversion services for the system.

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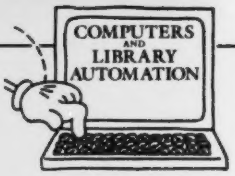

Getting the Most Out of Your Computer Circulation System

By Deborah Cooke

Some automated circulation systems can be used for more than tracking books. Winnebago's LCS III made fiction weeding a snap . . . well, almost.

We have been using *Library Circulation System III* (LCS III), a computerized card catalog for Apple computers, from Winnebago Software Company, for over two years. We've learned how to use the program and gained enough confidence to begin trying to take better advantage of what it can offer. Circulation, processing and inventory are now routine. We've even thrown away our shelf-list cards! This past spring we tried a project to see how the program could help us in collection development.

Managing the Collection

We've found invaluable the ability of *LCS III* to track the number of times an individual title is checked out. There is an option to clear these figures at any time, but we chose to allow the program to continue accumulating the figures. The statistics can be printed by individual title or by type of material, such as fiction, audiovisuals, and so forth.

A printout by type was revealing. We owned about 4,400 fiction titles with total usage over two years of about 5,900 checkouts. We also owned about 850 books designated "Hi/Low," and their circulation during the same time was 2,500, nearly three times the fiction rate. It was obvious that we needed more high interest/low reading-level books. When we showed the printout to the principal as justification for purchasing more of these books, he was clearly impressed. (His second question was, "What kinds of books are the 600s. They sure are checked out a lot." It was a rare opportunity to talk with him about kids and books.)

Since we were concentrating on fiction, we decided to put the usage figures to work again. The fiction section had not been weeded for 18 years. (You know all the excuses for not weeding fiction: It's easier to determine what should be weeded in the nonfiction section, and so forth.) Using *LCS III,* we sorted the materials by acquisition date (one of the available data fields). While those dates would not exactly coincide with the copyright dates, they were close enough for our purposes. We printed a list of fiction, with circulation figures, in chronological order of purchase. In two years the circulation had ranged from 0 to 48 checkouts. We looked over the list and noted popular titles for duplicate purchases.

For weeding purposes, we looked at fiction that had been purchased during the first two years after the school's opening. Over 1,100 of the original purchases had not been checked out during the two years we had been recording use on the computer. This seemed to be a good place to start weeding. For such a large weeding project, we outlined our plan of attack and double-checked a technical point or two with Winnebago customer representatives. Within a few weeks we had weeded the 1,000-plus candidates. Here are the steps we followed:

1. On the printout, we highlighted the titles of books that were candidates for discarding (fiction with a purchase date of June 1973 or before *and* a usage count of 0).

2. With the printout in hand, we pulled the highlighted books from the shelves. Closer examination revealed that most of these titles had not only sat on the shelves for the past two years but had not been checked out for five, ten, or even 15 years. (One of the original purchases had never been checked out. It was a sequel to a title that had been charged twice in as many years.)

Readership alone did not determine what would be discarded. We spared Newbery Award winners. In several cases we had five or six copies of once-popular titles that now warranted only one or two copies at most. Weeding also gave us a chance to look at the condition of books and order new copies of those that were in disrepair. (This was also an opportunity to browse the stacks, something I rarely have time to do.)

3. We put the "weeds" in author-order on some empty shelves and double-checked against the printout for accuracy.

4. At this point we created a temporary inventory disk from the com-

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Deborah M. Cooke is the Librarian at Salem Church Middle School in Richmond, Virginia.

puter program. This temporary disk was kept separate from the real inventory disks. From the temporary disk, we printed a list called "Sorted Materials in Inventory." Doing this gave us a printout in author-order of the 1,171 books we wanted to weed. We then erased the temporary inventory disk so that it would not be confused with other disks. (This step may not be necessary for smaller weeding projects, but it gave us an exact list.)

5. We invited librarians of several private schools in the area to take any of the titles they wanted. Each selected about 75 titles. We created a patron barcode for each private school and checked out those books in the librarian's name. We then printed a list of "materials out" for each librarian/patron. The librarians were free to leave with their books, and we had time over the next couple of weeks to use the "materials out" list to pull the catalog cards and send them to the private schools. (After we printed the "materials out" list, we checked the titles in again and deleted the patrons.)

6. We then deleted all the books from our computer files, entering the barcode numbers from the "Sorted Materials in Inventory" printout. This wasn't done all at once, of course. We kept track on the list as we worked. (In the *LCS III* program the printer must be on and printing when titles are deleted. This gives a printed record of the deletions. However, if you don't want to print the titles, the Winnebago representative suggests that you remove the printer ribbon. The paper will still come through the printer, but it will be clean and reusable.)

7. The remaining books on the discard shelf were stamped as discards and offered to the faculty and staff. The books left by the teachers were donated to the public library for its used book sale.

8. We used the "Sorted Materials in Inventory" printout once more—to pull the rest of the catalog cards. And, the list was placed in a notebook in case it should be needed for future reference.

Using the computer for these projects saved time, increased efficiency, and was just plain fun. Sure, the jobs could have been done without a computer. Librarians have been keeping track of readership for years. (We had been changing the ink color in the stamp pad every year before we went on computer.) One advantage of the computer printout was that it afforded us a tangible piece of evidence to present to administrators, who often question the cost of a computer system. Now we're looking for other ways to get the most out of our computer.

Notes

Almost Online with AppleWorks

By Catherine M. Andronik

For the magazines that haven't made it into the big indexes, this librarian created her own database using AppleWorks.

For years, I'd wondered how to get at the wonderful articles buried in the pages of local or small magazines, not indexed in *Readers' Guide*. A computer database was the solution.

To create my "homegrown index" I used the database function of the *AppleWorks* program. I set up a template of ten fields in a format that closely replicates that of *Readers' Guide*. A sample entry using the template looks like this:

```
SUBJECT 1: HALLEY'S COMET
TITLE: MISSION: HALLEY'S COMET
AUTHOR: F. JACKSON
MAGAZINE: CIT BUL
VOLUME/PAGE: 13:21-23
ISSUE: JA '86
SUBJECT 2: COMETS
SUBJECT 3: ASTRONOMY
SEE:
SEE ALSO:
```

Entering the information was the time-consuming part of the process. Each magazine has its own disk. (Someday, when I have access to a hard disk drive, the magazines will appear in alphabetical sequence.)

I keep a printout of the index for each magazine title in a folder, accurate to the end of the previous year. I plan to update the hard copy at the end of each calendar year.

While the print index, arranged alphabetically by main subject, is useful, the beauty of the database lies in its more sophisticated search capabilities. Unfortunately, we do not yet have a computer for students to use in the library, so only I can make full use of this resource. With access to a computer, however, a student, having only a vague topic in mind, can use the FIND command to locate *all* citations containing a general word (for example, "pollution") in the magazines I've entered in the program. The program will deliver a list of articles, each with "pollution" in the title or in one of the subject fields. To facilitate this kind of search, I include closely associated terms as secondary and tertiary subjects in the template. I can easily add other terms when it appears another subject would aid in student searches.

Here is a printout of a FIND search for articles on pollution. *Citizen's Bulletin* is an environmental magazine published by the Connecticut Department of Environmental Protection.

```
File: CTBUL. CT ENVIR

Find all records that contain POLLUTION

PRESS @-F to change Find.

SUBJECT 1         TITLE              AUTHOR      MAGAZINE  VOLUME/PAGE  ISSUE
AIR POLLUTION     WHERE THERE'S                  CIT BUL   11:13-15     JA'84
AIR POLLUTION     DEP'S AIR COMPL    C SULLIVAN  CIT BUL   12:3-7       AP'85
OIL POLLUTION     PROTECTING OUR     D GIAMPA    CIT BUL   11:18-19     D '83
PCB'S             DEP'S PCB/TOXIC    K NAUER     CIT BUL   14:18-20     O '86
RADIOACTIVE POL   LOW-LEVEL RADIO    L LEWIS     CIT BUL   14:16        JL'87
RADON             RADON: THE RISK    J RAGO      CIT BUL   14:3-6       JA'87
RIVERS            A REPORT ON CON                CIT BUL   14:14-15     N '86
```

Students familiar with Boolean searching can be more particular in their strategies, specifying a combination of subject, author, and perhaps date of issue to obtain *exactly* what they want.

The instructional potential of this relatively simple database is also exciting. My school does not have access to online databases like DIALOG or *Wilsonline*. But when my students enter an academic or business library they will inevitably encounter such research tools. *AppleWorks* is a far cry from DIALOG, true, but the essential principles of searching—especially the correct use of Boolean qualifiers and care in employing precise (and properly spelled) terminology—are the same. *AppleWorks* is also much less intimidating to the uninitiated researcher. Even so, a tutorial in using the format I've devised may soon follow the index project.

The curious, computer-oriented students who watched and inquired after the progress of the database immediately appreciated its potential—especially if they had personally been frustrated by the process of locating materials in the unindexed magazines. They recognized the similarities between my database and the sophisticated systems they'd used in local public and university libraries. And, being experienced in the technology, they identified some drawbacks in my system as well—some correctable, some unavoidable given the limitations of our computer and the software. 🕮

Catherine M. Andronik is the Librarian at Saint Thomas Aquinas High School in New Britain, Connecticut, and a BOOK REPORT *reviewer. Her article on using the* Readers' Guide *appeared in the March/April 1989 issue.*

Show Me Again...

By Lesley S. J. Farmer

Wouldn't it be nice if all students could just turn on the library computer and use it? Instead, you have to show them the most basic steps time after time: how to turn the machine on, load a program, enter data. Every time you show a step to someone new, you repeat the same instructions.

Although computer and software manuals are available—you have probably examined some already—few staff members or students care to plow through them. What they want is an easy explanation. If you have wall space, a big poster or two is probably your best choice. For example, posters can—

- Tell how to start and finish a session, how to enter a question or data, how to retrieve information, how to use peripherals, and what to do in case of an error.
- List common commands separately and note their use.
- Catch the user's eye with graphic devices: indentations, boldface, underlines, italics, enumerations. (Black print on yellow or white board is the easiest to read. Lower case letters are more legible than capitals.)

For your staff, or for advanced students, write a detailed manual for each software program. Like posters, the manual should explain itself. In developing it, first outline all the functions the program performs. The separate functions can then make up your manual's table of contents.

As for the contents themselves, write simple, specific directions.

- Write one concept or one function per page, so that the user can refer to just the information needed at the moment.
- Number each step.
- Write all the possible actions at steps where decisions are required.
- Give an example of each format used, with possible responses for each action within each format.
- Leave nothing ambiguous. Your readers will be amazed at how picky the computer is. It doesn't read between the lines. It doesn't know what the user meant to say. In the manual, you must spell out exactly what consistent response is required. For example, if one person types "rec'd" and another types "received," the computer may become confused, and retrieving information could be hopelessly complicated.
- Finally, explain what to do if the user makes a mistake or becomes totally frustrated with the computer. You must provide some sense that escape is possible.

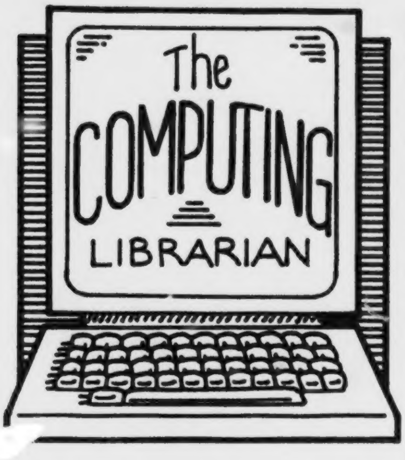
Other media, such as cassette tapes, are also candidates for instructional guides. As the computer is described on tape, the user can experiment with the machine. Users can stop or rewind tapes to reinforce learning. This approach is especially useful for the poor reader.

Alternative approaches include slide-tape programs, videotapes, and computerized learning modules (using the computer to learn how to use the computer). These guides are considerably more sophisticated and take more time to create. Probably, it is best to buy commercial packages that explain general concepts and then supplement these guides with specific instructions that you write.

Test any documentation before making final copies. Have a few students follow the written directions. You should be there too, to observe and ask questions. Do the users understand all the terms in the documentation? What questions do they ask? Can they operate the computer system independently? What modifications do they suggest?

Such testing takes time—and is worth it. Clear, self-explanatory documentation will save you many hours by reducing the number of times explanations must be repeated. And the positive experiences will encourage students and teachers to use the computer more often—and more effectively.

Lesley S. J. Farmer is the Library Director of the San Domenico School in San Anselmo, California, and teaches computer applications for librarians at San Jose State University.



Learning More than Language Arts

By Mary Alice Anderson

In their study of Minnesota history, sixth graders in our school read writings by Minnesota authors in their language arts classes. Books by Gary Paulsen, Marion Dane Bauer, Laura Ingalls Wilder, Garrison Keillor and Ole Rolvaag are much in demand. In fact, I often need to purchase duplicate copies at the local bookstore.

When a language arts teacher and I wrote the activities and learner outcomes expected from this unit, I realized just how much the outcomes are either dependent on educational technology or allow the use of technology as an option.

For example, to locate books, the sixth graders (who are new to this media center) must learn to use *Computer Cat* (Winnebago). The search itself is an opportunity to learn to use the computer keyboard and its function keys. They get more practice on the keyboard when they use *Information Finder* (World Book) to locate information about the author. With over 350 sixth graders using the library it is difficult to give individual or even group instruction for these two programs. But, students learn quickly. They also seem to enjoy using the computer rather than the card catalog.

The students can use word processing software to report the information they have located and to write their own Minnesota stories. Some booktalks and book discussions are videotaped. The highlight of the unit last spring was a videotape panel discussion about the themes, characters and style of Gary Paulsen's books. Graphic arts software was used to create the visuals that appeared in the video.

Commercially produced videos such as author interviews or movies based on novels are another source of information.

There are other ways that the computer could be used in a unit such as this; for example, creating computer graphics for bulletin boards or book jackets, crossword puzzles, using *Instant Survey* (MECC) to determine favorite books or authors, charting a novel's events by *Timeliner* (Tom Snyder).

Within the affective domain we listed the following outcomes from this unit: group cooperation, respect and care for equipment; and respect for the copyright law.

TIP: Most software comes with a registration number. Record this number inside the software's packaging and in a separate software-registration file. Registration numbers are often requested when you ask for customer service or wish to upgrade.

Much of the success of this unit can be attributed to the teacher's enthusiasm and her willingness to try technology that is new or unfamiliar to her. (She recently returned to full-time teaching after an absence of several years.) In addition, some uses of technology are an optional for the students. Those who do elect to use technology generally do so with enthusiasm. A final factor is joint planning by the teacher and librarian.

I am impressed by the ease with which students grasp what is required of them. By spring they will be comfortable with even more equipment and techniques. Some may "graduate" from video production to multimedia presentations.

Mary Alice Anderson is the Media Specialist at the Winona, Minnesota, Middle School.

The Computing Librarian

New Educational Partners for the 90s: Shop & the Library

By Mary Alice Anderson

Recent changes in our middle school's industrial technology classes have coincided with changes in the media program. What started when I showed simple graphics software to one teacher two years ago has led to whole shop classes' using the library computer lab.

Manufacturing and production, communication technology and energy, power, and transportation make up the industrial technology curriculum. Student projects for classes in these subjects range from simple *Award Maker GS* (Baudeville) signs to detailed *816 Paint* (Broderbund) or *Dazzle Draw* (Digital) pictures. *Computer Eyes* and *Thunderscan* (Thunderware) promise to become popular soon. Some software even reinforces reference skills. For example, students using calendar or holiday graphics programs have had to use reference books like *The American Book of Days* to complete their projects.

Student creativity and ability have increased tremendously since we first taught the unit in 1987. However, the biggest problems students have—not following directions or configuring their programs to the wrong printer—haven't gone away. We must continue to remind them to think and read directions, something they too often forget in their eagerness to draw. We also continue to teach them how to format disks and the differences between different disk operating systems and computers.

If you want to work with shop students and teachers, start small. Do not attempt to learn too much software or teach it to too many students at once. If your lab's computers do not all have the same type of printer interface card or printer, label the hardware accordingly. Develop a good system for tracking software, data disks, and student work. Also, have a good set of computer lab rules. Printers can be noisy, and you can expect student voices to rise above them.

Eighth-grade industrial technology students create a 30-second commercial. They use the video camera and peripherals and add graphics and titles with *VCR Companion* (Broderbund). If they wish, their entire commercial may be a computer slide show made with *Create Garfield* (DLM) or the graphics programs mentioned previously. At the time of taping, we set up a makeshift but workable television studio in the media center.

Sixth-grade students take shop as part of the middle school allied arts curriculum. The program *Car Builder* (Weekly Reader), which the students think is "pretty neat," is one of the programs used in the transportation unit. While a lab full of sixth-grade students building and driving cars on the computer can be chaotic, it is definitely worthwhile. Among the students' remarks were "It's not easy to build or design a car," "I learned about aerodynamics," and "I learned how many parts there are to cars." Their teacher says it's exciting that "the kids want to be here; that's half the battle! No matter what they are doing on the computer, they are using thinking skills." A supplementary activity uses a spreadsheet to manage data such as miles-per-gallon and the cost of going on a trip.

Computers also add a new dimension to the manufacturing and production unit. In keeping with the shop class tradition of building something, our sixth-grade students are building whirligigs. Instead of each student making one whirligig individually, the students work in assembly-line fashion and keep inventory and production records on an *AppleWorks* spreadsheet.

In addition to the activities described above, transportation students use *Wood Car Rally* to study the physics of cars. We are looking at software for rocketry, aviation, and engine diagnostics. In the future, we hope to be teaching students about cable and satellite information systems. Another exciting aspect of the partnership between shop and the library is the involvement of one industrial technology teacher with a committee that is providing direction for our entire middle school curriculum.

It is rewarding to see how far the partnership has come. A side benefit has been working with shop teachers who have helped further the use of technology, have helped our school get more computers, and who are continually teaching me new things.

Mary Alice Anderson is the Media Specialist at Winona (Minnesota) Middle School.

Computers in the School Library

Instant Bibliographies For & By Students

The author has developed a software program that motivates student reviewers and readers.

Barbara Wallace

"Can anybody use this Radio Shack computer that someone donated to the school? It has a word processor and a database program with it," said the computer teacher. Being a scavenger like all elementary librarians, I immediately said, "I'll take it," and only after it was safely installed in the library did I start to figure out a use for it. That was five years ago at the American School of Paris, and it was my first experience with library computing.

The "Instant Bibliography" program that took about an hour to develop from that Profile III database, with the assistance of a more computer-experienced teacher, revolutionized my reading guidance program. The same children who groaned whenever I suggested writing for our collection of student reviews, although they all loved to use it to look for reading suggestions, now fought for the chance to write reviews using the computer. I knew I was on to something big when kids started turning up voluntarily at lunchtime to finish entering their reviews, but I nearly fell over when the junior high students who shared the elementary library demanded that they too be allowed to write book reports on the computer!

Two years ago, back in the States and in a new job, I introduced the same idea as part of a summer reading program, this time using the MECC *Bookworm Program* on an Apple IIe. The children were just as fascinated and some of them typed as many as 50 book reviews into the computer.

Creating the Program

A bibliography program is simple to design. Start with any database program: for example, *AppleWorks*, which is available in many school libraries. You can define as many categories as you like, and, depending on the program, you may be able to decide how long you want each field, or category, to be and whether the user will be able to search on that field or not. *AppleWorks* fields cannot be longer than one line of print, but you can get around this limitation by giving the second line of a category the name "+".

For a program in an elementary library, I defined searchable fields called Genre, Author, Title, Grade Level, Rating, and Why It's Good. Then I added Plot and Recommended By as nonsearchable fields. The latter was a mistake because kids love to search for their own names or their friends' names. Originally I planned to have a field named Call Number, but my advisers (the students) loftily informed me that this was unnecessary since fiction titles can always be located by author. Deciding on a maximum length for each field was no problem except for the category "Plot." I finally decided that Plot should use 55 characters (letters and spaces), long enough to have room for one good sentence, but short enough for students with minimal typing skills to complete within a reasonable time.

Next it was necessary to design the "screen" or report format—how the information will be displayed on the monitor when it is called for. My screen looked like this:

GENRE:
AUTHOR:
TITLE:
LEVEL:
PLOT:
RATING: WHY IT'S GOOD:
RECOMMENDED BY:

The final step was to prepare the recommendation form, which the student completes before entering the review in the computer. The possible entries in each category had to be standardized to enable the computer to match inquiries with the stored records. I decided to (1) use the author's last name only; (2) designate three grade levels (K-2, 3-4, 5-6); and (3) give a rating scale from 1-5.

I asked students and teachers to suggest genre and "why it's good" fields. The final version lists 12 possibilities for genre: adventure, animals, family, fantasy, historical, holidays, horror, humor, mystery, problems, school, science fiction, sports, survival, and other. There are 11 choices for "why it's good": beautiful style, exciting, funny, great pictures, helpful, inspiring, identification, loving, sad or moving, scary, and thoughtful.

Using the Program

What the program does, besides letting the students create a database of favorite books, is to produce individual bibliographies selected on the basis of at least two criteria. Both *Profile III Plus* and *AppleWorks* allow the database to be searched for any two searchable categories at once. (More sophisticated databases can search for three categories.) This means that a student can ask for a list of animal books at a 5-6 grade reading level. Another student might ask the program to search for books by E.B. White that have been given the top rating of 5. By requesting two criteria, the student can tailor a bibliography to his tastes.

Following instructions on the screen, the student types in his request. The computer displays the first entry that matches his request. Then the student can print that entry or ask to see the next matching entry. If the student prints each entry, he has an individualized bibliography to take to the fiction shelves, or save for future reference.

Student Response

When the program was ready for "launching," I announced that the library theme for the week was "Blurb Week" and the ten classes of grades

3-6 would write reviews of fiction books. The students were already familiar with critical book reviews because they had been preparing them for a "Blurb Book." Up to this time one copy of each review had been pasted in the front of the reviewed book and a second copy had been filed alphabetically in the "Blurb Book." Now I could announce that there would be a third method to find good books recommended by other students—a computerized bibliography.

My initial conern that filling in a form would not be as educationally challenging as writing a review diminished as I listened to children thoughtfully discuss which genre their book belonged to or what was the most important element of the plot. It was music to my ears to have students complaining that they wanted to write more about their book than the 55-letters limit allowed. We had some heated discussions about genre. Is *Charlotte's Web* "fantasy" or "animals?" Should *Superfudge* be designated "family" or "humor?" The student who wrote the original recommendation usually defended his choice strongly against all comers.

I have never resolved the issue of how much editing to do. I believe that the work belongs to the students, so aside from correcting spelling errors in Authors and Titles, I never make changes. I do shudder sometimes at the students' choices. (Who am I to say that *Tarzan of the Apes* is not a "helpful" book?) I discuss obvious errors with the writer of a review, but I prefer to leave most of the editing to the writer's friends, who are often indignant if they feel they have been led astray by his recommendation.

When the program was new, I gave each student the choice of entering his review into the computer himself or leaving that job to me. About half chose to do their own typing, and they were the ones who brought a steady stream of reviews into the library week after week. Since keyboarding is slow work for elementary children, only two to four reviews could be entered into the computer during a half-hour library class, but that did not prove to be a problem. Kids appeared before and after school, even during lunch and recess, to type their reviews. Within two weeks, I had over 100 entries in the computer with less than two hours of work by the library staff. Later, when children added reviews voluntarily, I could count on about 10 reviews every week.

The most difficult part, of course, was finding time to enter the reviews of the nontypists. If a student's review did not appear on the computer within two days, I heard about it, so I made it top priority to get any new reviews typed immediately. (In a public library this was not a problem, because the students or their parents typed in all reviews.)

After one week of library classes to introduce the bibliography program, the students quickly became adept at searching and preparing their own bibliographies. Soon it became a standard part of browsing time to "see what the computer says." I was impressed by how fast the students taught each other to successfully navigate the rather lengthy process of initiating a two-field search.

I found that the instant bibliography was more successful in the school library as a source of suggestions for books to read than in the public library. I believe recommendations in the public library are too impersonal, that part of the fascination of the program is seeing your own name or your friend's name in print.

The database is valuable to me to track popularity trends of new books and authors. It also enables me to assist two children at once—one at the shelves and one at the computer.

There are now several commercial bibliography programs, including MECC's *Bookworm*, *BookWhiz* from Educational Testing Service, *Book Brain* from Oryx Press, and Grolier's *The Great Book Search*. The last three contain databases of hundreds of popular books when they are purchased and students can add their own selections.

I believe it is more educational and more fun for the students to create their own database—and all of the books in the student-produced product are in your library. We all know how useless a bibliography is when we don't have the books it recommends!

I have never found a more efficient method of providing reading guidance than the instant bibliobraphy, created by students to recommend the books they have enjoyed. What began with the inelegant motive of finding a use for a donated computer has become one of the most popular aspects of my library program in two different types of libraries a thousand miles apart.

Barbara Wallace is the Director of Library Services, Wyandotte Public Schools in Wyandotte, Michigan.

Sources of Software Programs Mentioned

AppleWorks
Apple Computer Inc.
20525 Mariani Avenue
Cupertino, CA 95014

Book Brain
Oryx Press
2214 North Central Venue at Encanto
Suite 103
Phoenix, AZ 85004

Bookworm
MECC
3490 Lexington Avenue North
St. Paul, MN 55126

BookWhiz
Educational Testing Service
SIGI Office
Rosedale Road
Princeton, NJ 08541

The Great Book Search
Grolier Electronic Publishing
Sherman Turnpike
Danbury, CT 06816

The Computing Librarian

Making Room for Tomorrow

By Mary Alice Anderson

Today's profusion of technological gadgets in the school makes it all too likely that we librarians will not use them to best effect. What we need is a plan for sensible acquisition (and effective use of what we already have). How do you write such a plan?

First, recognize that advances in technology (meaning computer hardware, software, audiovisual machines, and gadgets of wonder that we cannot now foresee) will come faster and faster. A plan for using technology in the 1990s will be different from early computer training plans, which called for instruction about computers in general, about programming, computer-assisted instruction, and the use of simple applications software. But computers (like other gadgets) are most effective when used to support the existing curriculum. Learning how to use them is not a sufficient end.

Second, consider what you want the students to know. Plan how to produce the outcome you want and be sure to involve all or almost all subjects in the curriculum. Then consider who is going to bring about that objective.

Next, consider how you can meet the different objectives of technological training and the academic curriculum. Start by identifying which objectives belong in which category, so that everything you want the students to learn has a home. You will sometimes be able to identify activities at the level of units or even lessons. Some things you want the students to know should be taught and reinforced by all teachers. Like plans for the academic curriculum, a plan for technological training should specify at what level concepts are introduced, reinforced and mastered. Make room for different learning styles and needs. Some concepts should be taught to all students; others will be part of elective courses. In addition to deciding what to teach you will sometimes have to decide what not to teach (in both the curriculum and the training program). If it is time to revise teaching objectives for the library skills program, consider joining them to the objectives in the technology training program. There is a high degree of overlap.

Practical Tip

Our instructional computing lab is an integral part of the media program and media center. We have found that labeling our disks with barcodes is the most effective way to be certain they are checked out and returned properly. Circulation system barcode labels can be placed directly on disks with no damage to the disks.

The next step in designing a plan is to approach the classroom teachers. Involving them is crucial, because they are the ones who impart what we want the students to learn. Choose the committee members carefully. They should teach different subjects and should represent several levels of technological expertise; but knowledge of the curriculum is more important than extensive knowledge of technology. They should be enthusiastic and should possess qualities that will help you promote the plan to other teachers. Also, take care to involve someone who can play the devil's advocate; there will always be those who argue against the plan when you try to implement it, and you will need answers to their objections.

The objectives of the curriculum and the training program will determine what hardware, software and peripherals to buy. The plan should indicate *types* of software rather than specific products. Also, a portion of the plan should list needs and expected costs.

The plan should train teachers as well as students, and is thus a part of staff development. Teachers lacking experience with technology will have to be taught how to use the equipment, but the most important part of their training will be how to integrate technology into the existing curriculum. Since not everyone will be enthusiastic about doing so, staff development programs should account for resistance, adult learning styles, and fears. Whenever possible, have teachers who are using technology teach other teachers. Also, coordinate training programs in technology with other staff development offerings. For example, sessions in using technology might be coordinated with sessions on global education. It is also important to train teachers to use technology as a tool for increasing their personal productivity. Teachers who are comfortable with technology as a personal tool will be more likely to use it with students.

The next thing to consider in designing your plan is that the adoption of technology will probably be slow. Not all teachers will like the plan, no matter how much time you spend training them, no matter how many materials you provide. You should anticipate varying levels of expertise among students and teachers. At first you will have to teach about the technology and how to use it, but eventually using the technology will be second nature. What is taught this year might be old hat to next year's students.

Allow for evaluation and revision. Expect to evaluate what the students know and how well the plan is working. Normal five-year curriculum revision cycles are not suitable for training programs in technology; neither are two- or three-year cycles. Let changes in the curriculum and the technology itself determine the time for revisions.

Next, promote the plan. Curriculums that use technology require understanding, approval and acceptance from many people. Be sure to have the plan approved by your overall curriculum committee, administration, school board, or whatever person or group must approve it.

Also, remember that your plan must be something you can achieve. Of course you will want to do new things, but it isn't necessary to do them all at once. Start with what you can afford and be patient. Change is difficult to see when you are part of it. Identify what good things you are already doing and find a way to bring about more of them. Can you reorganize hardware, software, facilities, or staff to make the plan work without spending too much money? Many schools have human and material resources that can be better used. Certain successful applications of technology might also be among the least expensive. Some districts are able to afford hundreds of thousands of dollars for equipment and labs; most are not. Be realistic.

At the same time, the plan must be visionary. Developing and implementing a program that trains students and teachers to use technology may seem overwhelming, but it can be done. Start with what ought to be, not what is. Don't dwell too much on the status quo and its constraints, for a sound plan can overcome them. And most important, there will be developments you cannot completely envision today, so take care to make room for tomorrow.

Recommended for further reading: Mary Jo Langhorne and others, *Teaching with Computers: A New Menu for the 90s.* Oryx Press, 1989, 0-89774-481-0, $22.50 pbk.

Mary Alice Anderson is Media Specialist at Winona Middle School in Winona, Minnesota. She wishes to extend special thanks to Dr. Charles Sambs, the curriculum director at Winona Schools, for his encouragement and inspiration.

Notes

Using the Computer to Repackage Research Results

By Diane Romm & Angela Morffi

Reluctance to use the library for research often boils down to a simple matter of arithmetic:

- A teacher with a teaching load of 100 students dreads the prospect of reading 100 term papers.
- A student taking five major subjects feels overwhelmed by the prospect of writing five long papers.

Recognizing the burden of these numbers, the Spanish teacher and I have created research assignments that require the student to use many reference sources but do not result in term papers. Instead, the students use computers to create different types of end products.

A well-worn library assignment is to research a foreign country. What usually happens is that students copy word for word from the encyclopedia and stop when they have reached the paper's required length. At the junior high school level it is particularly difficult to create research assignments that cannot be adequately answered by reading an encyclopedia article.

Our foreign country research requires both reference books and a computer software program called *Square Pairs* (Scholastic). Students choose a Spanish-speaking country and receive a worksheet that asks for 15 items of information about the country. Questions cover such topics as colors of the flag, currency, capitals, current leaders, major geographic sights, and famous tourist attractions.

The librarian conducts an introductory lesson on reference works where the answers might be found. After the students complete the worksheet, they go to the computer lab. There each student uses *Square Pairs* to list ten items of information about the country. The items are listed as pairs, for example

capital-Bogota
currency-peso
flag colors-yellow, red, blue

The pairs are saved in a game format. Each game has information about one country. The students then play the games and the teacher keeps score.

The same kind of information can be presented more elaborately in a "travel brochure" format. In addition to using travel guides and encyclopedias in the library, each student writes a business letter to the consulate or tourist office of a country. Here the librarian has an opportunity to teach students about the wealth of information found in the telephone directory. Students learn how to use the subject headings of the Yellow Pages, how to extract a three-line address from the cryptic shorthand of the street entries, and how to use the zip code map to properly address the letter.

Each student receives a large piece of paper that is to be folded as a brochure. Panels of the brochure are devoted to a topic such as places to see, food, famous people, and so forth. The brochure contains a detailed map of the country with major sites and geographic landmarks indicated.

Another project involves preparing a cookbook or a restaurant menu. For a menu each student chooses five dishes in the categories of appetizers, soups, salads, main dishes, desserts, and beverages. For a cookbook, we divide the class by the menu categories and have each student submit a recipe in that category. The rough draft is checked for spelling errors. Then the students use a desktop publishing program such as *Multiscribe* (Styleware) to create an attractive text. *Print Shop* graphics (Broderbund) or clip art can be used to decorate the book.

Biographies of famous people are another frequently assigned topic for library research. Using the computer program *Timeliner*, students can create a time-line biography. In addition, a time line of the famous people researched by the class can be created. (Each student adds the birth and death dates of the person he researched.)

Holidays and major historical events in the life of a nation are the focus of another project. For this project we use the software program *Print Shop Companion* and a database. In the course of researching a country, students add important dates to the database, such as national holidays or the birthdates of famous people. Using *Print Shop Companion*, the students can add the events by month and create a calendar.

The variety of approaches, reference works, and end products offers something for everyone. Students are exposed to many research strategies, including a number normally excluded from traditional library instruction. Many skills come together in the creation of the projects—research, letter writing, and computer applications including word processing, databases, and desktop publishing. The projects also articulate with the current emphasis on real-life applications in foreign language instruction.

Diane Romm is the Librarian of Lawrence Road Junior High School in Uniondale, Long Island, and Angela Morffi teaches Spanish there. Diane is completing a professional diploma in educational administration. Angela recently received a fellowship to pursue a master's degree in science and learning technologies at New York Institute of Technology.

Preparing High School Students For the New World of Library Research

By Des Pincock

At the high school level, one of our goals in library instruction must be to prepare students for the demands of college-level research. CD-ROM technology is a resource that is coming into wide use in colleges and public libraries. It enables publishers to put massive amounts of information on a single optical disk and lets the user access the data quickly via a computer. Some of the products currently on the market quickly demonstrate how to refine a search and encourage the user to look at related subjects for additional information.

Unfortunately, many high schools see CD-ROM reference products as interesting novelties that are beyond their reach. The first computer-assisted optical disk products available four years ago were aimed at public libraries—*large* public libraries. The cost of the systems made them prohibitive for high school libraries.

The technology has advanced dramatically since that time so that today, schools have *CD-ROM* available designed specifically for middle and high school students. And the investment is relatively easy to justify.

At Santa Ana High School, we began evaluating CD-ROM reference systems even before specific high school products were available. We took advantage of an offer for a free evaluation of *Magazine Index Plus* on Information Access Company's Infotrac system. This is an index of more than 400 widely read publications and *The New York Times*, with coverage from current issues back five years for the magazines and the most recent two months for the newspaper.

The system was an instant hit with our students. It represented a major leap from having to comb through seven volumes of *Readers' Guide* to a few minutes using the computer to search across five years of magazines. A similar search using printed sources would demand several hours and few students would have the tenacity to stick with such a lengthy project. Most would be satisfied with what they found in a single volume, never uncovering the article of a year or two ago that might have significant information for them.

Magazine Index Plus had one major and insurmountable problem for us. It was simply too expensive. A public library can justify this expenditure but most high school libraries cannot.

Several other *CD-ROM* reference products aimed at high schools began appearing on the market at this time. Grolier's *Electronic Encyclopedia* and *NewsBank* were among the early offerings on CD-ROM to high schools. Both reference services offer benefits but do not represent the core research source that we needed. Much of the research materials required by our students is contained in magazines rather than reference books or newspapers. For us, *Magazine Index Plus* provided the key to access that information.

The principal of our school recognized that it was vital to add computer-assisted reference to our library because our students need the skill for college. At the University of Southern California, for instance, every student living in the dorm or at home who has a computer with a modem can go online to the school's book catalog as well as a number of reference databases similar to *Magazine Index Plus*. In addition, the students can use their touch telephones like computers to register for classes.

The California university is only one of many universities in the nation to have established online library services for students. Imagine how disadvantaged is the student who does not have some experience with computer-searching before arriving at one of these campuses?

Finding a way to provide this introduction at the high school within some realistic budget was the problem. The solution came with the introduction of *TOM* (Text on Microfilm) on CD-ROM as a subset of *Magazine Index Plus*, covering the 116 magazines secondary students need when they do any kind of research. An added advantage of the TOM system is that it also provides the full text on microfiche of 61 of the magazines indexed on the CD-ROM database. This microfiche file can extend the periodicals collection for some school libraries and for still others it may allow them to eliminate some subscriptions to less frequently used publications since they will be available with monthly fiche updates.

TOM operates in the same manner as *Magazine Index Plus*:

1. The student types in the search request.

2. A list of citations to articles on the topic appears on the computer screen.

3. The user prints selected references by lining up the cursor to the citation and pressing a print key The color-coded keys are virtually self-explanatory, leading the student from start to finish of a search. A straightforward product that would be called "user friendly" by computer buffs.

We selected *TOM* as the most practical product to introduce our students to computer searching. *TOM* is priced at $2,495 annually, which includes the hardware, software, maintenance, and 10 monthly updates of the cumulated

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database and 10 monthly updates to the full text fiche. It is a nonthreatening product because it is easy-to-use and doesn't carry the high anxiety of online searching where a mistake can be costly.

I view the *TOM* systems as the core of a CD-ROM reference center. Because it is so actively used, I believe I would propose adding a second *TOM* terminal before expanding into entirely new CD-ROM reference products. At that time, looking at the other CD-ROM databases currently available and at the budget allowed, I would add *NewsBank* as a reference source for newspaper and then Groliers' *Electronic Encyclopedia* or another encyclopedia.

No longer an interesting novelty, CD-ROM reference products have become a necessity for high schools that hope to send their students off to college well prepared for what awaits them.

Helping Student Researchers

The author shares
his discovery of a
product that aids students
using magazines in research projects.

By Roger Ashley

One of the most discouraging situations a high school librarian confronts is the search for a magazine requested by a student only to find that the magazine has disappeared from the collection, or that the specific article has disappeared from the publication.

Finally, someone has developed a system that solves this recurring problem. I'm sure that this was not the prime objective of Information Access Company's designers when they created TOM (Text-on-Microform), but, from my point of view, it is one of the most appreciated side benefits of the reference system.

The TOM designers' major goal was, obviously, to develop an excellent periodical reference system geared to the needs of high school students. They accomplished that, too. TOM combines on microfilm more than five years of indexes to approximately 100 of the most frequently used magazines in high school libraries, an automated reader console, and the full text of more than half of the articles on microfiche or microfilm.

Today, instead of thumbing through several print indexes to research information on a topic or person, the student turns on the TOM reader, uses the automatic advance button to move to the relevant subject heading, and there, finds a listing of every article written on the topic in some 100 magazines over the past five years. A code within the citation tells the student exactly which microfilm or microfiche to select and where the full article begins. The index is updated monthly, constantly cumulating all the topics into one alphabet on a single reel. TOM, therefore, provides a full delivery system for much of the research our students do on timely topics.

We selected the microfiche format for the full text files because our students enjoy using our microfiche reader/printer. Students find citations relevant to their research projects, simply jot down the location information and walk the few feet to the check-out desk to obtain the microfiche file or files in order to print out a copy of the articles. Our periodical reference area also includes SIRS print files, Kaleidoscope, and Newsbank microfiche coverage of newspapers.

Our media center is a heavily-used facility and our growing current information center is among the most popular areas. Approximately 90% of our students go on to college and there is a strong emphasis on writing to support all classes. The media center has at least one English teacher available at all times to assist students on a one-on-one basis with their writing assignments. Students can arrange for appointments or drop-in for a brief consultation. This conern for writing ability in the media center and in the classroom encourages the students to develop

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Text-on-Microform is available from Information Access, 11 Davis Drive, Belmont, California.

Online Serendipity

By Margaret J. Schmude

This librarian tells of the unforeseen rewards that came from teaching how to search online.

Three years ago, with some trepidation, we began teaching online searching to our students. Our lack of information and experience caused the trepidation, but the school board was nonetheless determined to raise academic standards. They saw online searching as one way of preparing college-bound, advanced placement students for college work.

My first task was to convince the teachers that students really needed to learn online database searching. In inservice sessions, I introduced the search techniques to the junior English teachers with whom I was already teaching a unit on research skills for the college-bound.

The next task was to choose an online service. At that time, DIALOG was the only database supplier offering a reduced rate for schools that were willing to teach the search techniques. For $15 per hour, including telecommunications costs, students were given access to over 200 databases in the DIALOG *Classroom Instruction Program* (CIP). DIALOG also offered support services and free training for teachers and librarians.

We began teaching online searching by making it part of the English classes' research unit. The unit was built around a review of standard research skills plus some new techniques, all aimed at writing a research paper. We gave students time to begin their research and toward the end of the unit, I introduced online searching.

I began the unit by talking about the sheer volume of information available and the impossibility of wading through it with traditional research techniques. We spent time on the concept of searching, its benefits, the development of a search strategy, the actual execution of the search, and how to use the information it yields.

This supposedly computer-wise generation had difficulty visualizing online searching and its results. I used transparencies and examples of actual searches, but the real breakthrough came when students sat at the computer and saw the program working on their research problems. At the blackboard we worked together to design search strategies for their individual topics. I emphasized the use of the Boolean operators AND, OR and NOT in search statements. These are "arguments" that combine simple search elements into compound searches. The student searches for all the books written by, say, Asimov AND all the books written in 1986. As the students found out, these compound searches can be impressively specific. Sometimes, of course, the search is too specific, and no data are retrieved.

After discussing search strategies, I had each student schedule a time to execute a search. At first, the students relied on *Magazine Index*, but they soon became more adventuresome and began using other indexes such as *Newsearch, Sport*, and *Smoking and Health*. Of course, that created our next problem: how to obtain the books and magazines cited in the databases. Our collection could supply only some of the materials. The public library came to our aid with the interlibrary loan service—and a cooperative spirit.

Students soon discovered that they could use information from article abstracts—a rather sophisticated discovery for high school students. In fact, abstracts became a popular way to retrieve information since they were brief and to the point. In addition, the students learned how to cite abstracts in their bibliographies, another new skill.

At that point, the teachers and I began to refine our techniques and expand into other domains. Two of our major successes were in advanced placement classes in American government and in English.

Online in the Classroom

The government class's assignment was to write a position paper. The teacher and I developed a list of topics having to do with the rights of individuals—smokers' rights, the legal definition of death, child abuse, and so forth. The English-and-speech teacher helped teach the correct format for a position paper.

Because many of these students had been introduced to online searching in their English classes, we could add more sophisticated search terms and use some of the more advanced features of the DIALOG program. We discussed the use of the EXPAND command, how to limit information by publication year, and how to select the format in which the material is received. Students discovered that truncating words and phrases helped them find more information. They used the OR command more.

Students were also more willing to venture into new databases. They began using *Environline, Middle East Abstracts, Criminal Justice Periodicals Index* and *Child Abuse and Neglect*.

With the government class, we

Margaret J. Schmude is the Department Head, Instructional Media Services, at Zion-Benton Township High School in Zion, Illinois. She wants to credit the teachers who worked with her on the projects described above: Leon McPherson, government teacher, and Gayle Richter, English teacher.

had fewer problems in tracking down the sources. The public library reported that many students arrived there with printouts in hand. And they knew how to locate holdings in other libraries, often traveling to those libraries to get the materials they needed.

COMPUTERS
LIBRARY
AUTOMATION

A dreaded Red Bear that lurks in the corner of our library, the *Abridged Readers' Guide to Periodicals*, has been tamed. With the advent of the CD-ROM, our middle school students zip through the electronic version of the *Readers' Guide* and copy to the printer (rather than miscopying to the request slips) their myriad requests for magazines. Their use of periodicals has increased by 300%.—*Susan O'Neil, Byron (Illinois) Middle School*

The advanced placement English project used cooperative learning groups to explore philosophical and historical aspects of Dostoevsky's *Crime and Punishment*. One group research paper was the goal. By this time, students were so accustomed to the technique of online searching that many came to the library immediately. We found that developing search strategies by committee yielded unexpected rewards. The selection of search terms was unusually rich and varied. The selection of databases followed the same trend, getting us into *MLA Bibliography, Arts and Humanities Search, Biography Index, Philosopher's Index, Religion Index*, and *Historical Abstracts*, to name just a few.

Students also accepted that they would have to go outside our small library for many of the materials they needed. However, this time the teacher made it easy for them. She arranged a field trip to the University of Wisconsin-Parkside library.

Serendipity

Although we expected to expand our students' research skills, online searching yielded some unexpected benefits. For example,

- Online searching proved to be one of the best critical thinking exercises offered to our students. They were forced to think their projects through, to narrow topics, to brainstorm, and to know what they were looking for before they went near the computer. The process of searching changed students' hypotheses and shaped their ideas. Researching became a lively, recursive process that, in many instances, took precedence over the final product.
- Students learned to appreciate the meaning of the term "information explosion" when they found 12,234 articles on abortion in one database.
- Online searching forced students to begin using sources outside their school and public libraries. They began to see how different libraries emphasize different subjects and materials. Many said that it broadened their outlook on the research process and sharpened their researching skills.
- Teachers reported that their students had become fascinated with the research process. It became a living thing, which caused lively exchanges among group members.
- Online searching changed the teachers' attitude toward research as a teaching tool. In fact, the students quickly outstripped their teachers in the development of online skills. Teachers began asking for workshops; they found more ways to make the development of research skills part of their teaching.

Some Do's and Don'ts

- *Do enlist the support of the teachers.* Begin on a small scale, with one teacher or class. Offer to teach the process in their classrooms. Coach the teachers in online skills. They will soon see how the process can benefit their students.
- *Do alert the public library and enlist the staff's support in helping students obtain materials.* Our library has been invaluable in providing interlibrary loan and central serials service.
- *Do integrate online searching into the body of research skills and direct the teaching toward a specific project.* Students are able to see immediate benefits when search skills are directed to their own assignments.
- *Don't expect instant understanding.* The concept of online searching is a difficult one for many students (and teachers) to grasp.
- *Do make sure that students are familiar with traditional research techniques before beginning an online project.* They must understand that different databases use different subject headings.
- *Don't let students near the computer until they have a general understanding of the topic.* Spend a few days in traditional research so that students can become familiar with the subject they will be researching.
- *Do take time to review the search strategy with the individual students or group of students before going online.* This is a good point at which to check their understanding of both the topic and the concept of online searching.
- *Do encourage students to try different databases and advanced techniques.* The tendency for many is to stick with indexes that seem familiar.
- *Don't limit the teaching of online searching to one subject.* We began in English, went to social studies, and are hoping to expand to projects in science, art and music, business and foreign language. The more students see online searching's benefits in all parts of the curriculum, the more likely they are to see how different topics are related.

Many rewards of online searching were unexpected and have begun to take precedence over our original purpose (which was simply to improve research skills). Online searching has become an integral step in teaching our students intellectual skills they'll use the rest of their lives. 🕮

The Computing Librarian

Cable Brings the World to Your Library

By Mary Alice Anderson

At any hour or minute of the school day our students can find out what's going on in the world! This immediacy is brought to them by *X*Press X*Change*, an online information service transmitted to a computer by our local cable service. *X*Press* receives its information from over 20 sources via the communications satellite *Galaxy I*.

Among the sources beamed by satellite are several foreign news agencies, including TASS (Soviet Union), Deutsche Press-Agentur (West Germany), Kyodo (Japan), OPECNA (Oil Producing and Exporting Countries) and Notimex (untranslated from Mexico). Other information sources provide weather reports from around the world, news headlines, stock market reports, technology news, entertainment and more. Most of the main categories have subcategories. For example, weather subcategories include international, Canadian and U.S. weather reports.

*X*Press* is completely menu-driven and easy to use. Students expect the service to be on the minute we open the media center in the morning. Because of the demand, a computer formerly used for many tasks has become dedicated to *X*Press*.

The curriculum applications of this service are limited only by the imagination of teachers and students. Among the possible uses are: following the stock market, translating Spanish, tracking weather (our students have converted their collected data to an *AppleWorks* spreadsheet), and producing news videos and newspapers. Many students use *X*Press* to satisfy their curiosity about sports scores and player trades, a change in the weather or soap-opera updates. Any article or screen can be printed.

A category of *X*Press* called "Students, Parents and Teachers" provides a daily source of discussion questions and a minute-by-minute broadcast schedule for *CNN Newsroom*, which is being used by our social studies teachers. The broadcast schedule allows teachers to plan for the use of upcoming *CNN Newsroom* reports in the curriculum. (For us, the CNN-*X*Press* connection is particularly advantageous because we are trying to integrate global education in various curriculum areas.)

Programming information about the Discovery Channel, Arts & Entertainment, Black Entertainment Television, Mind Extension University, C-SPAN, the Learning Channel, and the Weather Channel are also provided on *X*Press*.

Practical Tips: It's nice to provide comfortable workstations for online catalog users, but in their curiosity some students will stay too long at the terminals. Consider setting the terminals on counter-height stands to discourage those who would tie up the terminals.

Something to Think About: Too often those who can benefit most from new technologies are those who can least afford it. What are you doing to assure accessibility to technology for all? Are you providing opportunities for your students to keep up with other students in your district, region or state? Think about it.

*X*Press* provides another way to teach students about the rapid pace of communication in our global society. When I introduce students to the service, I use a transparency showing computers, cable systems, satellites, and telephones to illustrate modern telecommunications systems.

*X*Press* also includes a conference feature. Students may participate by mail, fax machines or online software. A recent conference asked sixth-graders to participate in a discussion of fears and phobias.

Our local cable company provided the start-up kit for *X*Press* at no cost to us. It also pays approximately two cents per cable subscriber per month so that secondary schools in our city can receive the service. The schools pay only the regular cable access fees. The start-up kit includes a cable signal splitter, RS232 cable, a modem-like box, coaxial cable, and software. (The kit costs about $80 if it is purchased from the company.)

You need only minimal technical knowledge to install the system. Of course, having a cable drop close to a computer is an advantage. If it is not, you must obtain extra coaxial cable. If your school does not subscribe to a cable service, or if your cable company does not provide *X*Press*, it is possible to access the program with a satellite dish.

We have dedicated an Apple IIe (512K) to the use of *X*Press*. The computer's memory fills within a half-hour so it is sometimes necessary to restart the computer in order to receive the most current news. It is also possible to delete certain stories or deselect certain categories. Restarting the system is not a problem since "new" news is always the most current news. *X*Press* can also be used with Macintosh, Atari, Amiga, and IBM computers.

It is important not to confuse *X*Press* with a searchable information service such as *CompuServe* or a database such as *Dialog*. Yet, *X*Press* does what it is intended to do—provide up-to-date information inexpensively and in an easy-to-use format. With *X*Press* you easily expand the scope of information services in the library. Your students will love it!

For more information about the service, contact your local cable company or *X*Press* Information Services at Regency Plaza One, 4643 S. Ulster Street, Suite 340, Denver, Colorado 80237. Telephone: (303) 721-5427 or (800) 7PC-NEWS.

Mary Alice Anderson is the Media Specialist at the Winona (Minnesota) Middle School.

The Communication Connection:

Electronic Bulletin Boards in Libraries

By Carol Mann

Computer aficionados recognize electronic bulletin board services as replacements for the cork bulletin boards—and much more.

In most of us librarians, the words "bulletin board" evoke images of cork, pins, colorful cutouts, and book jackets. When you add computers to that picture, we see dot matrix banners and perhaps desktop publishing. But to a computer aficionado, the words "bulletin board" conjure visions of limitless access to software, technical expertise, and perhaps even some activities of questionable legality.

Primarily, the computer bulletin board is an electronic message center, allowing subscribers to leave public or private messages for other members. In that respect, the computer bulletin board system (BBS) resembles the traditional cork variety. But the BBS is also a method by which subscribers can exchange software and documents, or gain access to other computer-based information. And therein lies the potential of the medium for libraries.

What Will the BBS Do for the Library?

The BBS can be configured to accomplish many school-related objectives. On the most superficial level, students can use the BBS to leave messages for one another. "Our students have plenty of social opportunities, thank you!" you reply. True enough. But here they can, and will, engage in conversations related to course work, exchange information on teachers and assignments, post notices of imminent club events and committee meetings. The administration can also post the day's announcements for ill or home-bound students to keep them current on school events. Our counselors remark that information like the correct days to order graduation announcements or the dates of college entrance exams is often omitted from the materials sent to home-bound pupils. A bulletin board service helps compensate for such omissions.

Those same home-bound students are assigned to a single instructor who brings books and assignments, answers any questions, and then transports the completed work back to the regular classroom teacher. Using the file transfer capability of the bulletin board system, students can check each day's announcements, then initiate a special file transfer (download) routine that electronically collects the assignments for the day or week. By using the home computer to complete assignments, the student, when finished, can dial the library computer system and transfer (upload) the documents to the classroom teacher's electronic mailbox. Students can also direct questions about assignments directly to the teacher who will ultimately grade those same assignments. This frees the home-bound teacher from messenger duty, allowing him or her to concentrate on actual instruction during home visits.

What Else Will It Do?

Advanced application of the bulletin board system involves automated catalogs and information resources. Librarians whose library catalogs are online should check with their vendors about catalog access via modem. Home-bound students or students studying after library hours can use the public access catalogs if the program can be configured to route output through the modem. Students can then dial up the library at any hour and search for the items needed for the assignment at hand. Some software permits the student to enter a hold on a needed item. If not, the student can leave a message for the librarian to locate the material. The librarian can check out materials to home-bound students, then arrange for delivery by the home-bound teacher.

BBSes can also be programmed to call one another and exchange messages. This capability, called echo networking, puts the local subscriber in contact with other users in a metropolitan area (or even nationwide). The user posts a message on

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Carol Mann is librarian/media specialist at Poteet High School in Mesquite, Texas. She is currently installing a computer bulletin board system at her school. She also conducts seminars on computer-based genealogy, and reviews books, audio-visual materials, and computer software for several national journals.

the bulletin board at night, and the computer then calls another service on the echo network. Next morning, the user finds a response to whatever message he or she had posted. The echo networks are organized into topics ("echo message areas"), such as computer programming, literary criticism and writing, genealogy, current events, or general silliness. Whole conversations between interested network members can ensue, and students who take part in them can encounter widely varying viewpoints. Also, the chance for them to interact with older computer enthusiasts can help them develop maturity.

CD-ROM Online

The expanding CD-ROM databases make totally home-based research possible. When configured properly, the bulletin board system creates a "shell" in the computer's operating system. This "shell" allows the student at home to control the computer at school for certain tasks. There, predetermined instructions direct the computer to enter the search mode of the CD-ROM database. The student then has access to whatever databases the library provides: encyclopedias, periodical indexes, other reference tools. Once the first search is completed, subsequent inquiries can yield even more information. For example, with periodical indexes the student can immediately switch to online serials control and check the library's holdings for the desired articles. Most students will then have a large portion of their background research completed and can go directly to the stacks or periodicals when they arrive on campus the next day. Home-bound students simply leave an electronic message for the librarian to include the relevant photocopies with the next delivery.

Caveat Emptor

As with all good and wonderful things, such an open system risks several dangers. First is security. As the principal bulletin board system operator (SysOp), the librarian has a complex job. She or he must provide enough privacy for students to feel safe exchanging ideas, yet maintain enough control that illegal activities (such as exchanging long distance codes, credit card numbers, test questions) are restricted completely. The SysOp must also guard the computer and files from unauthorized tampering ("crashing" the system).

To that end, I recommend the system *not* be open to the public, at least at first. Require a student identification number or similar restriction before granting full access. Verify all identities. Make students use real names rather than pseudonyms. Most students are reluctant to post obscene language or illegal material in places where it will be electronically stamped with their real names.

Some BBS software allows disabling of private messages. Even if you decide that private messages are acceptable, many practicing SysOps recommend daily scanning of *all* messages, public and private, for obviously illegal activities. That habit does not take nearly as much time as you would think. A couple of trusted students can share your SysOp duties. To avoid charges of violating privacy, post notice of your intent in every sign-on message. There are several models of such notices available.

Sources of BBS Software

RBBS: Capitol PC Users Group, 51 Monroe St., Plaza East 2, Rock Hill, MD 20850. $8 for programs, $5 for documentation.

Opus: available free on existing Opus boards. Try the Probus BBS (206/878-9232) or your local computer store. Alternatively, local computer clubs may have copies. The author, Wynn Wagner, insists that anyone who demands to pay for Opus send a $50 donation to the Shanty Project (details in documentation).

FIDO: free from Fido Software, 2269 Market St., No. 118, San Francisco, CA 94114.

GT Powercomm: P&M Software, 6603 Rookin #386, Houston, TX 77074. $60 (shareware).

Red Ryder: The Freesoft Co., 150 Hickory Dr., Beaver Falls, PA 15010.

C-Net: The price of the package is $89.95 from Perspective Software. The complete address is shown when you first logon (313/981-6150).

Tigger: freeware by Greg Gilley. c/o Gem-net, 10926 Jolleyville Rd. #1407, Austin, TX 78759.

System Requirements

A BBS can run on any computer accessible to the library. Software, in both commercial and free or inexpensive forms, is presently available for all major microcomputer brands and operating systems. The major considerations are size of RAM, amount of off-line (disk) storage, and the availability of a modem and dedicated phone line. A dedicated phone line is necessary for the computer to receive incoming calls independent of a centralized switchboard. The BBS need not operate 24 hours a day, so the line *could* be shared. Another customer could use the line during those hours the BBS would be closed, though such an arrangement is not ideal. Invariably someone will forget the restricted hours and whoever shares the number will receive calls from your patrons' modems. The students do not need the same type of computer as the school's, but they must have a modem and a terminal program capable of communicating with the BBS software. Chances are, whatever computer and terminal program your students have at home will suffice.

Search diligently for BBS software that provides an "audit trail" of every user's activities while online. This record will inform you of any less-than-honorable attempts to get information from the computer. To avoid acquiring or transmitting a computer virus, try limiting file transfers to text files—those containing only words and not computer instructions. Here are some popular software packages for different machines:

- MS-DOS: RBBS, Opus, FIDO, GT Powercomm.
- Apple: GBBS, Red Ryder.
- Commodore: C-Net, Ivory.
- TI: TIHOST, Tigger.

This list is not inclusive, by any means. Local computer enthusiasts can help in the selection and maintenance of software. Those who maintain BBSes using these packages are generally helpful to aspiring SysOps. Ask them for advice and, above all, call a few BBSes in your area to get a flavor of the free-flowing exchange of ideas and information that is unique to this form of communication.

CD-ROMS & Other Optical Disk Storage

By Anitra Gordon

The technology that led to the recording of music on small, protected disks with great enhancement of sound quality has made it possible to store vast amounts of text, sound and pictures in much the same format.

Known as CD-ROM (Compact Disk-Read Only Memory), the disks are produced by burning information into the surface. These pits or blisters are then coated with a protective plastic, which prevents unintended erasing or damage. The disk is rotated on a turntable-like device contained in a CD drive, or a CD player, controlled by a computer and read by a laser beam.

The latest technology is a compact disk that can be revised once by its user and then read only (Write On-Read Only Memory, or WORM). Most compact disks now available in the school market are "read only."

The CD-ROM measures about 4.72 inches in diameter and 1/16 inch in thickness. Up to 250,000 pages of text can be stored on the disk. It would take about 700 double-sided Macintosh disks to hold the same material. The early version of *The Electronic Encyclopedia* used only 1/5th of its disk. Later versions of this and other encyclopedias require more space because they may include illustrations, motion picture clips and sound.

The information stored on a CD-ROM can be shown on a screen, printed out, added to other computer files or saved on another disk or computer hard drive. Search software allows the user to control the access to information from the computer keyboard. Text from the CD-ROM displayed on the computer screen can be printed. It is also possible to tape illustrations and movie clips.

Video disks, sometimes called laser disks, are used to store large amounts of visual information. The disks look like silver 78-rpm records with the hole of a 45-rpm record in the middle. They are made of an aluminum-like reflective material sandwiched between two pieces of plastic. They can contain individual images and animation or full-motion video with sound.

An eight-inch disk holds about 25,200 video images while a 12-inch disk can hold 108,000 frames, or the equivalent of 1,300 slide trays. The disk is read with a laser beam in a disk player.

Without a computer hook-up, the video disk can be controlled with a hand-held remote control. Images are displayed on a video monitor or TV screen. With a computer hook-up, the user can search the disk for information and choose which items to view and in what order.

As the development of this technology continues, one can expect the instructional potential to be expanded. Even now, compact disks offer many advantages over computer disks. For example:

- Large databases can be stored on CD-ROM and made available to a wide audience. Some databases that were once available only by telephone hook-ups are now on compact disks and can be searched without additional charges beyond the cost of the disk. (The disadvantage is that information on the CD-ROM database may not be as recent as that from an online system.)
- More than one computer can be connected or networked to the CD players and more than one player can be connected to a computer.
- The disks are durable. While repeated "reading" of floppy or hard disks by magnetic heads tends to wear them, the laser beam assures little physical effect on the compact disk. The protective cover means that the compact disk is less susceptible to dust and dirt than the floppy disk.
- Disks take far less storage space than the volumes of printed information they contain.

Encyclopedias on CD-ROM

Because so much text can be contained on one disk, the encyclopedia was one of the first products to be issued on CD-ROM. Multivolumes could be produced on one disk with space left over for illustrations, motion pictures and sound.

With *Compton's MultiMedia Encyclopedia* (Britannica) on CD-ROM, the student can not only search for information about volcanos but also pull up a video clip of a volcano erupting. In science articles, difficult words are pronounced and defined. An atlas allows users to zoom in on any area of the world and shift to articles about that area.

Grolier's Electronic Encyclopedia is another product that includes illustrations, maps and some audio.

Some encyclopedias are available for Apple and IBM compatible computers. Others are available for only certain brands. The literature for the electronic encyclopedias will specify the equipment and search software needed. Some computers also have built-in CD drives. (I prefer separate equipment. Should there be problems, one can send the player for repair and still use the computer.) Prices vary widely for the equipment and for the CD-ROMS. The encyclopedias now range from $400 to $800. Drive kits can range from $500 to $1,000 and more.

Magazine and Newspaper Indexes on CD-ROM

Traditional searching of a print magazine index can involve scanning several hardbound volumes of indexes plus paperback updates. Then, the student must hope the back issues of the magazines are still in the collection. No wonder many students get discouraged and quit without finding what they need. With indexes stored on CD-ROM, searching is done by typing in a word or words that describe the desired information. Each entry on the disk is searched, and matches are made almost instantly.

Several companies produce indexes. As in choosing other products, one must look over the literature from competitors and check special features. Demonstration disks or a trial period are available in many instances. If you can, visit a school that uses the system. Other considerations include:

- •How many articles or magazines are stored in the database?
- •How useful is the search strategy?
- •How many of the magazines will you have in fiche or in back issues?
- •What are the networking possibilities and the costs of these programs?
- •Do the companies offer special introductory rates?

Some of the indexes currently available include:

•TOM, a division of Information Access. Originally, TOM was an acronym for Text on Microfilm. The company has kept this well-known name even though the information is now on CD-ROM. The disk includes full text of articles from 24 magazines over a two-year period. As a new month is added to the disk's contents, the first month is dropped. Some of the full-text magazines are *U.S. News & World Report*, *Scholastic Update*, *Science News*, and *Changing Times*. To get a copy of the text, students push a button to bring the text to the screen and push another to print it. TOM also issues a monthly bibliography, listing articles of special interest to students.

The full package from TOM includes the hardware, CD-ROM indexes of 140 magazines, and fiche text for articles from over 80 magazines. The CD index can be purchased separately.

University Microfilms (UMI) produces the Resource/One CD-Rom Index of 62 magazines as well as a microfiche version.

H.W. Wilson offers many of its databases and indexes on CD-ROM.

Publishers of collections of reprints are moving toward the CD-ROM. SIRS (Social Issues Resources Series) provides its Science, Social Issues and Critical Issues volumes on CD-ROM.

Most of the major newspapers are now available on a CD-ROM database from one of the major suppliers.

Student Uses of CD-ROM Indexes

Many students prefer to find information in magazines because the articles are generally well-written and concise. With CD-ROM indexes, it is easier than ever before for students to find the magazine or newspaper articles they want. As a result, at our library we devote more of our budget to the CD-ROM and fiche indexes and cut back on our nonfiction book purchases.

Hundreds of CD-ROM products are available and more can be expected in the future. In only six years, CD-ROM technology has established itself as an essential part of the information business.

Anitra Gordon is the Librarian at Lincoln High School, Ypsilanti, Michigan.

CD-ROM in the High School Library

By Robert A. Kirsch

The author offers some thoughts on CD-ROM pricing and his own annotated list of databases and magazines.

The introduction of "Compact Disk-Read Only Memory" (CD-ROM) has been of great importance for libraries. CD-ROM is a new tool that provides numerous opportunities and challenges for the teacher, the student, and the librarian.

What is it?

The CD is a small, shiny disk that is impressed with a digital code. Sheathed in clear plastic, the disk is read by a laser beam in the CD player. Because a needle never touches the disk, it will last far longer than conventional records and is not subject to their gradual degradation in clarity. Dust on the plastic coating can interfere with the beam, but the problem disappears when the dust is wiped off.

When loaded into a computer CD reader, the compact disk functions like a magnetic floppy disk. There are two significant differences: 1) the CD stores many times the information a conventional floppy disk can store; 2) you cannot add to or change the information on the disk. Thus, the CD provides *Read Only Memory.*

For the moment the librarian faces two choices. The first is to remain on the sidelines, living with the comfortable and the adequate until further standardization and other problems are resolved. The second choice is to enter the remarkable world of information retrieval, knowing it is fraught with change, uncertainty and, in some instances, imminent obsolescence. In making either choice, the librarian should be committed to becoming knowledgeable about the field. Eventually it will be commonplace to search an expanding information base via a CD-ROM.

Expense will be the first great hurdle for any librarian who wants to use the CD-ROM technology.

The costs may prompt you to look at new sources of money. Chapter 2 moneys from the federal government are now being designated for the library in many secondary schools. In some areas state LSCA funds are available to promote technological cooperation between public, college and school libraries. In addition, private companies such as Apple, IBM, and Tandy offer grants for innovative technology proposals.

Expense dictates that only one or two CD workstations can be found in most high schools. Schools may be able to offer students a CD magazine index or possibly a newspaper index. Even this will constitute a large percentage of the budget. The cost will continue to be a major factor in making CD-ROM available to high school students.

In view of this, are there any trends in CD pricing that indicate lower costs in the future? Costs are generally higher when products first enter the market than they are later. In addition, the pricing of CD products presents a real dilemma to the major index vendors. An industry whose major product is print must weigh the unsettling prospect of offering an alternative to print that is much cheaper to manufacture and that may adversely affect print sales. The short-term solution of the industry is to keep prices generally high until the effects of CD library sales are known. In this way development costs can be recovered. Also, the CD search programs, which are superior to print indexes, can demand a higher price. Whether this advantage remains sufficient to support current prices is another question.

Predicting trends is chancy, but there are some guideposts worth noting. Videotapes, for example, were expensive when they were first released and there was much controversy about taping broadcasts. Today, videotapes are available at reasonable prices. If videotapes parallel CDs, the prices for compact disks should eventually decline.

Other factors that may influence the CD pricing include the following:

- The field is fertile for new ventures by companies in related industries. The online database companies like DIALOG are entering the arena with several new products. Those companies already producing CD products will attempt to expand their markets with more products and better quantity discounts.
- Lower hardware costs will make CDs more attractive to more libraries. Greater volume should reduce costs for the more advanced players, which presently are high. For example, the Pioneer Six CD-ROM mini-changer retails for about $1,200. On the other hand, a single-CD player now sells for about $600.
- Many high schools have found special funding to purchase CD hardware and titles, but are finding the cost of maintaining their collections difficult to afford. Either costs must moderate or these libraries will buy fewer titles. These high schools will be strong advocates for lower prices.
- More moderate pricing will come when publishers are confident that CD-ROM technology will not adversely affect the other parts of their business. Print publishers may eventually take risks just as the online retrieval industry is doing. Also, the existence of a CD index might actually *increase* the demand for some related print materials.
- Other sectors of our economy are beginning to use CD storage.

Can librarians be an influence for lower prices? Yes. In a developing market, the librarian should be particularly vocal about price and standards for CD products. Too much time is still spent on troublesome format problems and on deciphering manuals. For example, in my recent installation of Grolier's *Electronic Encyclopedia,* the designation for the driver was not given correctly. After three unsuccessful attempts to install the software, I contacted the company. The desig-

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nation was not in the manual, and the only source for the information was the company's hotline. The librarian and the library associations should be strong advocates of standardized formats. If librarians as a group insist on uniformity when purchasing a product, companies will listen.

With the increasing number of CD releases, librarians should keep a critical eye on content, ease of access, and cost effectiveness. How does the cost of the information on the CD compare with the cost of the same material in print? Can the CD be useful in teaching online searching? The annotated listings below are my assessments of several CD programs.

The Readers' Guide ($825) and *Readers' Guide Abstracts* ($1,495 from Wilson, 950 University Ave., Bronx, NY 10452).

The present format of the disk includes three modes: browse, Wilsearch, and Wilsonline. Includes about 200 magazines from 1983 to present. Four updates a year. *Advantages:* As with all Wilson indexes,

Some Guidelines for Purchasing a CD-ROM Workstation

By John Behn & Bob Kirsch

The cost of the software and hardware is a major factor in making CD-ROM available to students. These guidelines are intended to provide general directions on how to proceed and specific examples of typical equipment that might be used. The inclusion of brand names does not indicate our endorsement of any particular product.

1. Do consider a local dealer when initially planning your workstation. Good service and expert advice are important even if you pay a slightly higher price.

2. Be on the cutting edge of technology rather than on the "bleeding edge." Conferring with other librarians in your area will help you avoid some of the problems that purchasing equipment without first researching it extensively can produce.

3. In purchasing a computer, have your specific need in mind. Are you buying the equipment for a specific database, such as *Readers' Guide* CD-ROM, *InfoTrac* TOM +, Resource One, or something else? Each software product has specific requirements, and it is advisable to check with the software publisher. It is helpful to have a hard disk included in your workstation since it allows you to store the startup programs on it. Floppy disks may be used for backup but are not desirable for daily computer operation. A possible IBM compatible hardware package might include the following:

$ 775	One IBM XT-compatible computer with 8088 chip, 640K RAM, and 20 megabyte hard disk drive
140	One monochrome monitor (green or orange)
300	One quiet printer (Hewlett-Packard's Thinkjet is quiet)
655	One CD-ROM player (Hitachi 1503)
80	One Disk Operating System
$1,950	Total

4. Purchase equipment that will be able to operate many different programs. Current IBM XT-compatible computers are affordable because they use the old technology, either an 8086 or 8088 chip. The old technology may work well for your library over the next several years. The disadvantage is that in the next few years new programs will be introduced for which a new speed and more memory will be necessary. While more expensive technology is available, the 80286 chip is currently the best value to meet the future needs. Also, it may be short-sighted to buy a monochrome monitor when color may be used to great advantage in the future. For example, Wilson's *Readers' Guide* and UMI's *Resource One* use color to enhance information retrieval software.

The cost for upgraded technology, including the 286 chip and a color monitor, would break down as follows:

$1,680	One IBM-compatible 80286 computer with 20 megabyte hard drive and 640K RAM
400	One color monitor
300	One quiet printer
655	One CD-ROM player
$3,035	Total

Some specific recommendations regarding the printer and monitor include the following:

- Monochrome monitors cost much less than color and have good character resolution. However, most of the CD-ROM software publishers make impressive use of color on monitors equipped with the enhanced graphics adaptor (EGA) or the video graphics adaptor (VGA). Different colors are used to highlight the functional areas of the screen, clearly separating command and menu areas from the text area, and clearly displaying error and help messages.
- The EGA color standard with 640 x 350 pixel resolution and the newer VGA color standard with 640 x 480 pixel resolution both provide excellent legibility. You will not be satisfied with the older color graphics array (CGA) 320 x 240 resolution color monitors because their displayed characters are too "fuzzy" for long term reading. If cost is the determining factor, choose monochrome. Choose EGA or VGA color to provide the optimum service for your users. Avoid CGA color.
- A host of sources is available for printers. If a quiet printer is not a requirement, dot matrix printers like IBM proprinters, Epson, Tandy, and others are available. The Hewlett Packard Thinkjet is the printer used in most library applications where quiet is necessary.
- A CD player is a difficult item to purchase locally at a competitive price. One of the better machines, the Hitachi 1503, is available from several sources for about $650. Possible sources for CD-ROM equipment include the following:

Compact Disc Products
217 East 85th St., Suite 216
New York, NY 10028
800/634-2298

Missouri Library Network Corp.
10332 Old Olive St. Rd.
St. Louis, MO 63141

Several information software publishers, such as DIALOG, InfoTrac TOM +, and Wilson, make available CD-ROM players at a reasonable cost with the purchase of their product.

these two include Boolean logic. Students, teachers and librarians like to search with words of their own choosing and be able to select special fields, such as titles of periodicals and articles. The price is attractive to high school libraries. The annotations in the *Readers' Guide Abstracts* are excellent—lengthy, representative of the entire article, and well written. Wilson has integrated the disk and online system, so there are no charges to update online. *Disadvantages:* The user-friendly formats of these systems need some refinements. A Wilson representative I interviewed noted that refinements are underway.

InfoTrac TOM Plus ($1,795, including microfiche backfiles, from Information Access Co., 11 Davis Dr., Belmont, CA 94002). An IBM-XT clone, CD player, printer, and security cabinet are available for $875 rental per year or outright purchase of $2,350.

Covers 130 periodicals from 1980 to the present. Included with the 10 monthly updates are microfiche backfiles for some 55 magazines. *Advantages:* This format is easy for all students to use, especially for the novice. The comprehensive listing of subtopics under a topic can be helpful to a student narrowing his search. *Disadvantages:* It does not include a Boolean search strategy. The microfiche collection is almost too large and includes a significant number of titles I would not order and would seldom use. Several useful magazines most librarians would like on fiche such as *New York Times Magazine, Environment,* and *New York Times Book Review* are not available. The concept of providing microfiche backfiles at a low price is excellent. The inconsistent coverage and changes in the magazine titles covered year to year are not helpful.

Resource/One ($795 from UMI, 300 N. Zeeb Rd., Ann Arbor, MI 48106). This index includes 130 periodicals and abstracts, plus the *New York Times Events Edition,* beginning January 1, 1988. The cost includes bimonthly updates. *Advantages:* Students are comfortable with the format and find the brief abstracts helpful. *Disadvantages:* The coverage is limited and appropriate for only the most current topics.

NewsBank Electronic Index ($1,875 from NewsBank, Inc., 58 Pine St., New Canaan, CT 06840-5408). Computer workstation is available free of charge with a current subscription plus the purchase of one year in backfiles, approximately $2,350.

This is an index to over 500 newspapers throughout the United States, with full text coverage of articles on microfiche. Coverage from 1982 to the present. *Advantages:* The user-friendly features of this program make it a favorite of our students. In addition, inclusion of both urban and small-town newspapers from many parts of the country makes this program helpful to those researching local reactions to issues. Boolean logic allows the user to limit searches to one state. *Disadvantages:* Some librarians may be critical of a service that selects and organizes the information for the user. I would like to see a separate category for newspaper editorials, which would be a helpful resource for students who are looking for opposing sides of a question.

Microsoft Bookshelf ($295 from Microsoft Corporation, 16011 NE 36th Way, Box 97017, Redmond, WA 98073-9717).

One of the best values in the CD marketplace, this disk contains some 10 reference books including *American Heritage Dictionary, The World Almanac and Book of Facts 1987, Bartlett's Familiar Quotations, The Chicago Style Manual, Roget's Thesaurus, U.S. ZIP Code Directory, HM Spelling Verifier and Corrector, Forms and Letters, Houghton Mifflin Usage Alert and Business Information Resources. Advantages:* The enormous resource base makes this source useful in answering many diverse questions. The different sources are easy to access and the powerful search capacity allows efficient movements within the source. *Disadvantages:* For libraries the *1987 Almanac* is somewhat dated.

Grolier's Electronic Encyclopedia ($395 from Grolier, Sherman Turnpike, Danbury, CT 06816).

This electronic version of the 21-volume *Academic Americana* is a useful addition to any library. The word search feature allows students to use Boolean logic to refine their search if necessary. The various pull down menus are user friendly and permit efficient retrieval of materials. The new edition is worth the money, although it has increased in price from $199 for the first edition to $395 for the update. *Disadvantages:* Directions for installation should be revised to include driver designations.

Books in Print Plus ($995 from Bowker, 245 W. 17th St., New York, NY 10011).

Selected initially by the United States Information Agency as the CD-ROM product to be exhibited overseas. *Advantages:* Uses Boolean logic and can be used to order books. *Disadvantages:* Compared to the cost of the same information in book format, the cost of the CD-ROM program is staggering. An alternative to consider is accessing BIP+ using an online system.

CD ROM Sourcedisk ($89.95 from DDRI, 6609 Rosecroft Pl., Falls Church, VA 22043-1828).

This disk is an impressive catalog of CD-ROM titles. It includes descriptions, full address and phone numbers of publishers, and in many cases demonstrations of the CD programs. For those interested in the technical side of compact discs, there is a glossary and an explanation of acronyms. Also, two Microsoft Press Publications—*CD ROM—The New Papyrus* and *CD ROM Optical Publishing*—are included with full text. The menu is user-friendly and allows the operator to move efficiently through the extensive volume of data. This total package is an excellent introduction to CD-ROM and a useful selection tool for the librarian.

For More Information

For the librarian who wants to keep up with the latest news in CD-ROM technology, reading professional journals is essential. A complete list of the many magazines on the market is impossible in this space. However, the list below provides a general overview of what's available.

CD-ROM EndUser. Published by DDRI, 6609 Rosecroft Pl., Falls Church, Virginia 22043-1828. This new publication is free to users of CD products who meet the publisher's criteria. Write to the company for a subscription application.

A new publication (first issue was March 1989). Contains articles on installation, new developments, and listings of new releases. Highly recommended.

CD-ROM Librarian. Published by Meckler, 11 Ferry Lane West, Westport, Connecticut 06880. Monthly, $65 per year.

CMC News. Published quarterly by Computers and the Media Center, 515 Oak Street North, Cannon Falls, Minnesota 55009. $11 prepaid per year.

This newsletter allows librarians to keep up with software reviews without breaking their periodicals budget. Jim Deacon, the editor (and a consultant to THE BOOK REPORT on an earlier computer issue), usually includes an insightful essay and reviews of software. A lengthy technical article is also featured. A good resource for the secondary library.

Computers in Libraries (formerly *Small Computers in Libraries*). Published by Meckler, see address above. $49.50 per year.

Database: The Magazine of Database Reference and Review. Published by Online, Inc., 11 Tannery Lane, Weston, CT 06883. Bimonthly, $85 per year.

Offers notes, annotations and feature articles. Good coverage of newly released CDs.

The Electronic Librarian. Published by Learned Information, Ltd., 143 Old Marlton Pike, Medford, NJ 08055. Bimonthly, $79.50 per year.

The Executive Educator. Published by the National School Boards Association, 1055 Thomas Jefferson St., NW, Washington, DC 20007. Monthly, $45 per year.

School administrators often subscribe to this publication. Articles on guidelines for buying high-tech items are often included. Ask to have this publication routed to you.

Information Retrieval and Library Automation. Published by Lomond Publications, Box 88, Mount Airy, MD 21771. Monthly, $66 per year.

Complete coverage of CD-ROM development, new techniques, software, meetings and so forth.

Information Today: The Newspaper for Users and Producers of Electronic Service. Published by Learned Information, 143 Old Marlton Pike, Medford, NJ 08055. Monthly, $27.50 per year.

Online. The Magazine of Online Information Systems. Published by Online, Inc., 11 Tannery Ln., Weston, CT 06883. Bimonthly, $85 per year.

This publication will become more important as online and CD-ROM searching become an integral part of reference service in high schools.

ERIC for Librarians & Students Too

By Cynthia LaPier

The Schuyler-Chemung-Tioga School Library System has used the CD-ROM format since 1985 to distribute the union catalog. When we looked at paper, microfiche, and the then-emerging CD-ROM as tools for producing the catalog, we realized that only this new format offered keyword searching, the ability to distribute large catalogs without daily maintenance, and the appeal that all computer products have for librarians and students.

Today we have CD-ROM stations in 30 of the 40 schools. Although most terminals are still for library management rather than student use, we feel the time will come when more terminals will be available to students. Using *LePac* software by Brodart, we have been able to include serials, a personnel directory, and an interlibrary loan module. Because five school libraries are involved in producing the catalog, we are able to save on the cost of mastering and producing the disk as well the cost of the disks themselves.

When ERIC became available on CD-ROM, we felt it would be a great product for the system office. We chose to use the OCLC CD 450 version of ERIC because the product seemed to be faster than the others and did not require knowledge of a search language. Finally, we selected the OCLC product because the price was reasonable for us. (This product has improved in the last several years. Searches are faster and the search techniques can involve the most complicated combinations of Boolean operators. Searches can be saved from one session to the next and manipulated by a word processor.)

As school administrators, teachers, and students learned about online searching, the number of search requests to the systems office steadily increased; funds did not. Individual schools do not yet provide ERIC searches. Initially we felt that students would have little need for these searches because the sources would be too sophisticated for the students' reading levels and the articles would not be available locally. We were wrong about the students' interest in ERIC.

Students who use the ERIC program must be trained to recognize the citation format, to distinguish between a journal and a magazine and to develop a good search strategy. Often it is a matter of the librarian guiding the student to useable sources or abstracts. The OCLC product requires little training if the librarian understands the concept of Boolean searching. The online thesaurus is helpful because indexers seem to come from other planets; subject headings and phrases often do not make sense. The online list of headings and phrases is helpful not only to show the user the appropriate words but also to specify how many times these words have been used in this particular order. Knowing that, students easily broaden or restrict their search arguments. Keyword searching gives the students a chance to falter around in the database, to get a feel for the correct language, and to find a reasonable path without the online clock's ticking away.

It is surprising how many topics of interest students can find in ERIC. The extensive abstracts in ERIC often provide enough information for the average student to get data for a project without going to the actual document. ERIC documents are available from a number of sources and are often free.

We decided to purchase the OCLC product because of our available funds, equipment, and needs for certain functions. Other librarians may find that another product better serves their students and teachers. Many libraries within our system also use other CD-ROM products, such as *Bookshelf.* As school librarians, we should let publishers of CD products know that we see the potential of the technology and urge them to bring the prices within all school budgets.

Cynthia LaPier is the Director of School Library Systems in the Schuyler-Chemung-Tioga Instructional Support Center in Elmira, New York.

Desktop Videotapes— The Computer Connection

By Augie E. Beasley & Carolyn G. Palmer

Do you want to add yet another twist to your audiovisual production repertoire? Show teachers and students how to add graphics and titles to videotapes with ease? Impress everyone with your professional-looking results? The computer can be your answer.

You will also need a video camera. We recommend a camcorder, which combines a video camera and a videotape recorder in one unit. Camcorders are available in different formats. The format of the camcorder (VHS, Beta, and so forth) must match the format of the videocassette recorders (VCR) you will use in taping.

Some computers whose signals can be videotaped are Apples and the Commodore Amiga. There are others, but these are the ones which we have used.

To use your Apple computer to add titles and special effects to videotapes, you will need one of the graphic programs on the market, such as *VCR Companion* (Broderbund) or *Slide Shop* (Scholastic).

If you have MS-DOS (Microsoft Disk Operating System) computers, such as IBM, you will also need a video interface card. Willow Peripherals and Magni Systems sell video cards for IBM computers. The prices range from nearly $700 to $1,700.

With a computer that can transfer signals to videotape, a VCR and two cables, you can add graphics to videotapes. The basic set-up is shown in Figure 1.

If you are using an Apple IIe or Apple IIGS computer, the addition of the *Video Overlay Card* ($500) will enable you to superimpose graphics on a videotape from external sources such as VCRs, video disk players, video cameras or television sets. (See Figure 2.) You can also incorporate special effects, such as fades, dissolves, wipes, animation and type overlays.

We also recommend adding another interface card called *ComputerEyes* (Digital Vision, $249), which will allow you to store images from the video camera on computer disks for later manipulation in editing the final product. (See Figure 3.) If you are using an Apple IIe, the images will appear in black and white. Using an Apple IIGS, the images can be in color. Color can be added to the black-and-white images by using paint programs, such as Broderbund's *Dazzle Draw* or Scholastic's *Slide Shop*.

The paint programs also permit you to color images or draw images over photographs. One use of this technique might be to change a frame showing a human face into a computer graphic of a face.

One of the menu selections for the *ComputerEyes* software, supplied with the card, is "false color." Although we cannot be sure what the "colorized" picture will look like before it is produced, we have been able to achieve interesting freeze or stop-action images in color without using a separate paint program.

The fizzle image created with *Slide Shop* is effective when combined with a freeze frame. For example, using the frozen-action frame tends to emphasize points that are being made in the script. We have scrolled credits over a frozen frame, bringing the music to a swelling crescendo. Then we fade the music out as the computer image "fizzles" to black and white. This can be a dramatic effect.

ComputerEyes images can be imported into the *Slide Shop* or other compatible graphic programs. And then, these computer images can be printed for use as transparency masters.

We have used *ComputerEyes* to make what *Slide Shop* calls "show disks," self-running computer disks. We have used this device to introduce the library staff at the beginning of our library skills unit. It never fails as an "attention getter."

You can use *ComputerEyes* in crash editing (the simple "stringing" together of video clips), which is the method most teachers and students prefer to use. (Professional editing equipment is expensive and difficult for amateurs to master.) Crash editing is not bad for in-house productions. In fact, CEL Educational Resources, producer of *The Video Encyclopedia*, recommends this method of producing videotape documentaries when using its video disks.

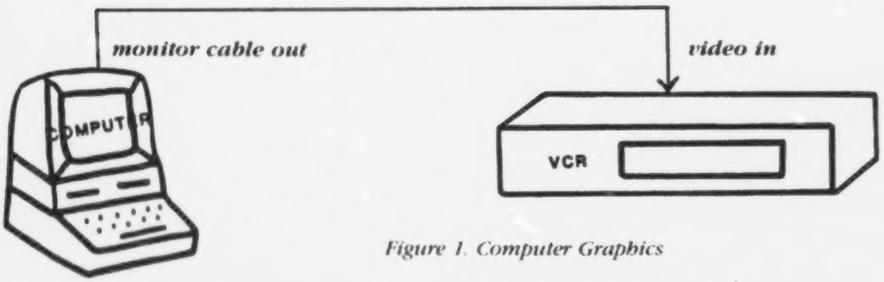


Figure 1. Computer Graphics

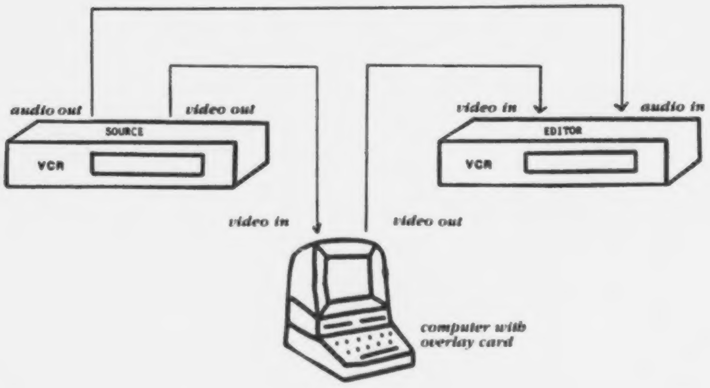

audio out
video out
SOURCE
VCR
video in
audio in
EDITOR
VCR
video in
video out
computer with overlay card

Figure 2. Video Overlay Card

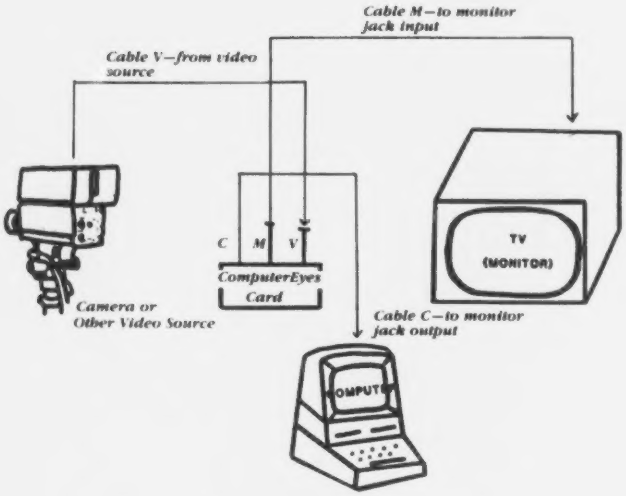

Cable M—to monitor jack input
Cable V—from video source
C
M
V
ComputerEyes Card
TV (MONITOR)
Camera or Other Video Source
Cable C—to monitor jack output
OMPUT

Figure 3. Computereyes

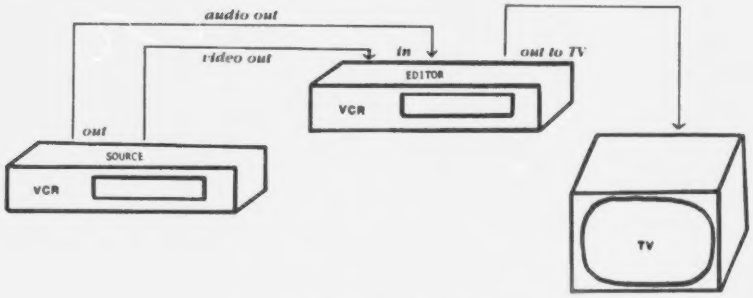

audio out
video out
in
out to TV
EDITOR
VCR
out
SOURCE
VCR
TV

Figure 4. Simple Editing

Simple editing can be accomplished with two VCRs connected by audio and video cables to a television set (Figure 4). Remember that the television must be connected to the VCR used as the editing machine. To edit from VCR to VCR, back up the tape in the source machine five to ten seconds before the taping is to begin. Then press PAUSE. On the editing machine, locate the point where you want the taping to start. Then press RECORD and PAUSE. Both VCRs are now in the pause mode. Release the PAUSE button on the source machine first, and then press the RECORD button on the editing machine. At the end of the sequence which is being recorded, press pause on the editing machine. Then repeat the process. "String" the video clips together in this manner until the tape is finished.

Crash editing cannot be used to add video images over existing images unless the editing VCR has "flying" erase heads. This feature, available on some high-price videocassette recorders, erases the old video signal before the new one is recorded. The finished product will not have glitches at the edit points.

It is always important to read your VCR manual and set your equipment according to the instructions for copying videotapes.

Videotapes should always be edited electronically. Videotape that has been cut and spliced with tape can destroy the heads on the VCR. Reel-to-reel audio tapes can be edited this way but not videotapes.

Adding Audio Dubs

Simple audio dubs will increase the impact of your videotapes. The basic dubbing method is to plug a mike in the VCR and read the narration as the video shows on the television set (Figure 5). (Some VCRs are not equipped for audio dubbing.) Any existing audio is erased in the audio-dubbing process.

Adding voice-overs, music and sound effects requires a little more equipment—a simple audio mixer, an inexpensive microphone, and a monaural tape recorder (Figure 6). Music generated by record players will not be picked up by inexpensive audio mixers. It is best to use pre-recorded audiotapes or record the music on audiotapes before dubbing the music.

When using an audio mixer, attach the microphone and tape recorder to the input jacks on the mixer and run a cable from the output jack of the mixer to the audio input jack on the VCR to do voice-overs. Use the audio mixer to fade music in and out.

To retain the original audio while adding other effects, place the videotape in a videotape recorder (the sound machine) and run a cable from the video output into another VCR (called the editor). Run a cable from the audio output on the source machine to the audio input on the mixer; then run a cable from the audio output of the mixer to the editing VCR (see Figure 7). Using the mixer, narration, music, and sound effects can be added as you monitor the videotape.

An inexpensive reverb unit ($25 at most electronic stores) will create echo effects. The unit also makes the audio sound more "live" on the finished tape. After connecting the reverb unit to the mixer, experiment to discover its full potential.

Some graphic programs, such as *Slide Shop*, have sound clips that can be added to videotapes. To record the audio from computer programs, hold a microphone in front of the computer speaker. Be sure to keep the room as quiet as possible when using this technique. Extraneous noise can be picked up.

With an Apple IIGS, a patch cable can be used from the earphone jack, but the audio will be distorted. Since you are going from a Hi-Z output to a Lo-Z input, it will be necessary to buy an impedance matching transformer or impedance adapter (less than $10.00 at most electronic stores) so your VCR will be able to record distortion-free audio.

The Apple IIe can be modified to feed audio into the mixer, but we feel the cost involved is too high for the benefits gained. The modification must be performed by an electronic technician.

After adding all the components to your desktop video production system, it should look like Figure 8. Although the drawing looks

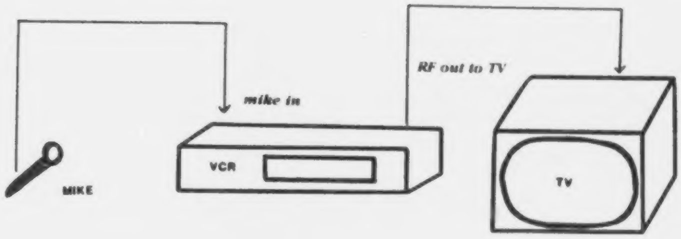

mike in
RF out to TV
VCR
MIKE
TV

Figure 5. Audio Dubbing

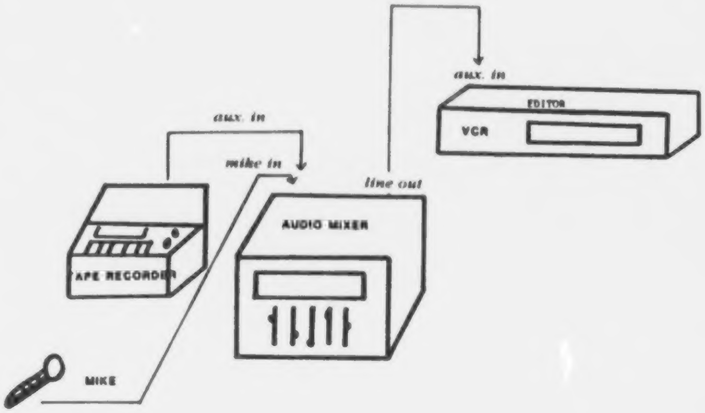

aux. in
EDITOR
VCR
aux. in
mike in
line out
AUDIO MIXER
APE RECORDER
MIKE

Figure 6. Audio Dubbing with a Mixer

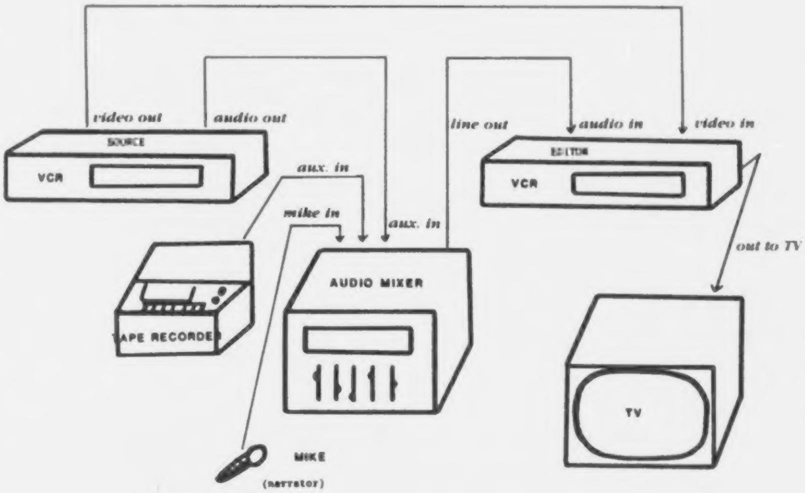

video out
audio out
SOURCE
VCR
line out
audio in
video in
EDITOR
VCR
aux. in
mike in
aux. in
out to TV
AUDIO MIXER
APE RECORDE
TV
MIKE
(narrator)

Figure 7. Advanced Editing

complicated, you should have no problems if you follow the arrows when connecting your equipment.

Radio Shows

Your system can also be used to make radio shows. Instead of running the audio output into a VCR, plug it into a tape recorder (Figure 9).

Now that our students have discovered radio, many feel it is a more creative medium than television. To prepare students for radio show productions, we let them listen to the tapes of old programs in our library collection. Some had never heard a dramatic radio program, but they became excited about writing their own scripts.

Here's a hint: when audiotaping, override the automatic volume control on the tape recorder. You should monitor and control the audio by the VU meter on the tape deck. When doing radio programs, fading the audio in and out (called segues) can be used as transitional devices from one episode to another. Segues prepare the listener for what is coming; the sound of an airplane's engines at the beginning of the scene shows the location of the actors.

In this article we have not discussed video processors or character generators, because we feel this equipment is not needed when you use the computer. Professional editing systems were not covered because they are so expensive. Many schools have most of the equipment described here, which can be patched together when needed to edit videotapes.

To produce videotapes, all you need are two VCRs, two cables, a television set and imagination, as shown in figure 1. The *Video Overlay Card, ComputerEyes,* and other items will become necessary as your skills grow and you want to produce "bigger and better" video productions.

Augie E. Beasley is the Media Specialist at East Mecklenburg High School in Charlotte, North Carolina. Until her death on February 16, Carolyn G. Palmer was also a Media Specialist at East Mecklenburg. She and Augie have coauthored many articles for BOOK REPORT readers. Her byline will be sorely missed.

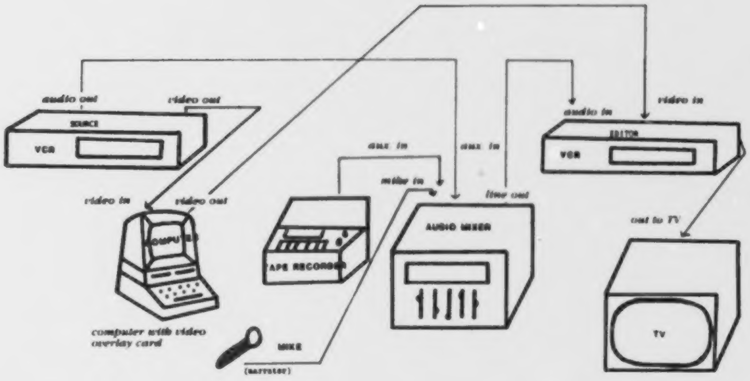


Figure 8. Desktop Video

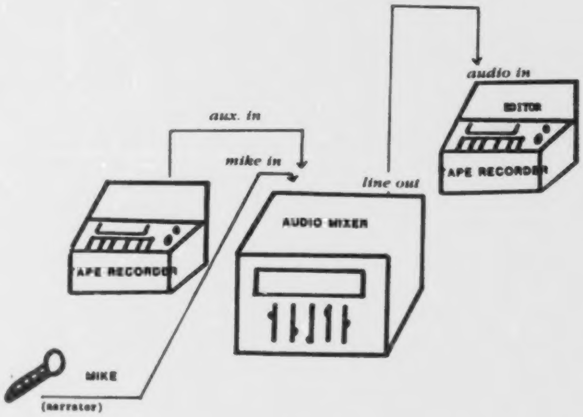


Figure 9. Basic Audio Production

Sources of Products Mentioned & Books for Further Reading

ComputerEyes
Digital Vision, Inc.
270 Bridge Street
Dedham, Massachusetts 02026

Magni Systems
9500 SW Gemini Drive
Beaverton, Oregon 97005

Slide Shop
Scholastic Software
2931 E. McCarty Street
P.O. Box 7502
Jefferson City, Missouri 65102

VCR Companion
Broderbund Software, Inc.
17 Paul Drive
San Rafael, California 94903-2101

Willow Peripherals
83 Riverside Drive
New York, New York 10024

John Bishop, *Home Video Production.* McGraw-Hill, 1986.

Stuart Dollin, *How to Make Movies with Your Home Video Camera.* Putnam Publishing, 1986.

Thomas I. Ford, *Home Video Movies.* HP Books, 1986.

David Hajdu, *How to Shoot Your Kids on Home Video.* Newmarket Press, New York, 1988.

Lewis B. O'Donnell et al., *Modern Radio Production.* Wadsworth Publishing, 1986.

Martin Porter, *Making Home Video Movies.* Simon & Schuster, 1984.

Peter Utz, *Recording Great Audio.* Quantum, 1989.

Peter Utz, *Video User's Handbook.* Prentice-Hall, 1989.

Lights, Camera, Action...

Simple Steps to "Professional" Student Video Productions

(Well, almost!)

Notes

Judy Pence

What do you tell your students when they ask you, the resident expert on audiovisuals, for advice on producing a videotape. Assuming that the project is not due in four hours and that you have a reasonably modern video camera or camcorder, here are some helpful techniques to share with students.

☐ Know your limitations. Be sure your script doesn't call for a cast of thousands if you must tape in a studio that has room for only five people. Don't plan to shoot in natural light if your camera requires special lighting. Remember to allow for conditions such as these when you write your script. (Of course, a script is essential!)

☐ Rehearse, rehearse, rehearse! Even the camera operator should be a part of the rehearsal. In rehearsal, check everything—sets, equipment, camera angles, lighting, sound, props, and costumes. Aim for a perfect rehearsal before the camera is turned on.

☐ Pay attention to camera techniques and special effects used in commercial TV shows. Try to imitate some of these in your production. News broadcasts are especially good models. Filmstrips, slides, and overhead projectors offer surprisingly effective visuals for videotapes.

☐ Always include titles, credits, and "The End" in your filming. Again, imitate the ways these visuals are used in television and movies.

☐ Use music, sound effects, or other appropriate sounds as background. Sometimes natural sounds are the most effective. Watch the nature sequences on *CBS Sunday Morning with Charles Kuralt* for some excellent examples of natural sounds. Even silence can be a powerful "sound." However, even a few seconds of unplanned "dead air" is awkward and distracting.

☐ Avoid reading from scripts. Think how your favorite TV show would look if one of the actors read from his script. Make cue cards for your actors—even real actors use them.

☐ Don't make your audience motion-sick from excessive zooming. Nearly all video cameras have telephoto and wide-angle features, but constant zooming in and out is the mark of an inexperienced camera operator.

☐ Avoid showing one "talking head" after another. In addition to being boring, "talking heads" are difficult to edit. Watch television broadcasts to see how professional directors vary head shots.

☐ Try to film your show in proper sequence. This will pay off in the editing. Out-of-sequence filming will require good editing equipment and lots of time and patience on the part of the editor. The importance of rehearsal becomes evident again. "Shooting in sequence" doesn't allow for many mistakes.

These helpful hints may not win any Academy Awards for student-made films, but they will start your students on the way to some amazingly good single camera productions.

Judy Pence is the Media Specialist at Johnson High School in the Hall County, Georgia, School System. A former English teacher in the system, Judy has also taught video workshops for adults in a community education program.

Increasing Reference Sources with Appleworks

Often students wanted to research a subject for which the library did not have many sources. I constructed a database on *Appleworks* listing bibliographic references from otherwise hard-to-find chapters or articles within books, magazines, vertical files, maps, and so forth. I input key words related to the subject, so students can type in their topics and get lists of titles and call numbers. The search pulls from words within titles, other words listed, and root words related to the key words (in the case of a word like "Spanish," I input "Spain.") It is easy to add current sources as they are found or purchased. I only do this when subjects are difficult to locate by traditional methods or if student researchers number more than our limited collection. Students can be reminded that this easy "search and find" method does not apply to the entire library collection.—*Janet Wartman, West Libery-Salem High School, West Liberty, Ohio*

Collective Biography Database

The collective biography section of our library changed from a dust collector to a valuable resource thanks to Appleworks 2.0, volunteer parents, and an Apple IIe with two memory expansion cards. Analyzing the 920s is easy with the computer database: We type in each title and call number once, then the computer produces as many records as there are subjects in that one book. After adding each subject's name to the record, we arrange all the records alphabetically by subject, print out a list, and keep it in a notebook with an eye-catching graphic on the cover. We use Appleworks for other purposes as well, but this is the application that most pleases me.—*Shirley Lenti, Franklin Intermediate School, Fairfax County, Virginia*

Short Story Database

It was always time-consuming to locate short stories requested by teachers until we entered our collection's short story titles on the *AppleWorks* database. We made four fields for the anthology's title, compiler, short story title, and story author. We are careful to add new short story arrivals and delete discarded titles. Printouts by title and author help us quickly find what we want. (We also keep a database of our paperback novel titles.) —*Yvonne Davis, Librarian, Berry Junior High & Berry Intermediate School, Lebanon, Ohio*

Homecoming Contest Boosts CD-ROM Skills

Grolier's *Electronic Encyclopedia* was installed in our library at the beginning of the school year. In an effort to get students to learn to use it, we offered a contest during Homecoming Spirit Week. Our principal donated ten free tickets to the homecoming game, and students qualified for daily ticket drawings by coming in for instruction on the use of the encyclopedia and showing a topic printout to the librarian. This helped many students become comfortable with our school's first venture into the new technology, and these initiated students in turn helped their peers with searches.—*Patricia S. Fleming & Joe Myers, Berkeley High School, Moncks Corner, South Carolina*

Shelf List on Computer Disks

Here's a job for student assistants who know how to type and like the "prestige" of working on the computer. Load up a word processing program, set the margins and tabs, and let the students type the shelf list on floppy disks. For the fiction books, type author and title; for nonfiction, type the call number and title. Then, you can print all of the 520s, for example, and send the print-out to science teachers. Having a list of fiction in shelf order also makes it possible to delegate to students the task of reading shelves before inventory. After inventory, the students can use the same format to type lists of lost books.—*Shirley Fetherolf, Atchison (Kansas) Junior High School*

Updating the Vertical File by Computer

To keep our Vertical File up to date with as many free materials as possible, we enter all free or low-cost materials listed in Wilson's *Vertical File Index* in our computer. Using *pfs: File* (Scholastic), we enter these categories for the materials: source, index date, title of material, author, and cost. We sort by source. The printout can be mailed with a letter of request to the supplier. The letter is generated with *pfs: Write*. — *Julie Robinson, Lawrence North High School, Indianapolis, Indiana*

Database Simplifies Book Orders

In order to generate book "want" lists in order of priority, I developed a book consideration database using *AppleWorks*. I created the following categories: author, title, publisher, price, ISBN, grade level, review source, comments, priority, quantity, and vendor. As I read reviews, I circle titles for my "want" list. The titles' data are later keyed into the database, which eliminates the need for separate order cards. In the priority category, I enter a number (1, 2, or 3) to indicate how important it is that I order the title. The records selection option in *AppleWorks* lets me run a list for a selected vendor and request only titles with a #1 priority. I can easily develop lists of alternate titles by selecting a printout of #2 or #3 priority titles. The print options allow me to total the number of titles ordered and the price. When titles arrive, I change their priority # to an *R* for "received." Received titles can then be deleted or transferred to another database. This database lets me maintain an efficient book consideration list that is easily rated by priorities, alphabetized by categories, and sorted by vendors.—*Mary Pat Lemmons, Edneyville (North Carolina) High School*

Using Appleworks for Library Acquisitions

Since my district does not have central processing for library acquisitions, I created a customized order card for all print and nonprint orders using *Appleworks* and an Apple IIe computer. I purchased three-part carbon forms from Highsmith so that when I print out my request/order cards, I have one copy for the business office, one copy to send to the book jobber, and one copy for my file. This saves time and effort and gives me a more accurate count of titles ordered. I also use these order cards as backup shelf-list cards, or I might send them to a vendor for automation purposes. Each form lists: class number, title, author, publisher, address, copyright, ISBN, edition, hardcover or paperback, price, number of copies, review source, order source, account number, and the full address of our media center.—*Loretta D. Wood, Olathe (Kansas) South Media Center*

Floppy Research

I recently acquired a selection of computer disks from Educational Resource and Research Service (Barnesville, Minn., 56514) and Library Reference Services (P.O. Box 1119, Fall City, Wash., 98024) containing article reprints on current issues such as abortion, gun control, teenage pregnancy, and suicide. To announce the availability of this material, I placed one card on each subject in the card catalog and gave each teacher a listing of all the topics available in disk format. I also ran a printout of the articles' synopses, highlighted the titles of the articles, laminated the synopses, and placed this information in manila folders. These folders, labeled by subject, are available at the circulation desk. After students give me a list of the article numbers they are interested in, I print the articles, which can be checked out on an overnight basis. (The returned articles are kept in the vertical file.) This system provides students with current material on today's issues from sources to which the library does not subscribe, and I have more material in my vertical information file.—*Linda Nelson, North Carroll High School, Hampstead, Maryland*

Circulation Too Small for Online

The circulation in our small school isn't large enough to warrant an online system, but it is enough to have its own problems. Using *AppleWorks*, I enter daily circulation information under the following database categories: Name, class, title, call number, due date, and cost. I regularly run this list off the computer and give a copy to each of the teachers along with an overdue list (which can be updated from the daily lists using cut and paste). As books are returned, I delete their information from the computer daily, keeping the lists up-to-date. Also, when a student checks out of school, I can quickly see if they have any outstanding library books.—*Jean Gustafson, Kittitas (Washington) School District*

Pleasure Reading Database Lessons

When English teachers bring their classes to the library to select books for recreational reading, they often ask the students to record their choices on a list. Using *Appleworks*, we created a database with fields for the student's first name, last name, class period, book title, and book author. Students entered the information after they checked out a book. The immediate benefit was a list that could be sorted by name and class period. The other benefit was an easy, practical opportunity for students to understand databases.—*Mary Alice Anderson, Winona (Minnesota) Junior High School*

Section Eleven

Getting Organized

Introduction

Getting Organized

The well-laid plans of September soon give way to piled-up desks, overflowing in-baskets and stuffed miscellaneous boxes. New responsibilities, added activities and special projects sabotage a schedule. Sometimes in October, we usually wish we were better organized. Most of us recognize that organization is the key to an efficient, smooth-running operation. We also know that policies, procedures, handbooks and forms are essential.

In this section, librarians share their methods for organizing their work. Deborah M. Cooke lists her methods in alphabetical form in "Library Management from A to Z." In "The One-Person Manager," Janet Hofstetter takes you inside her operation where she alphabetizes and labels everything to stay on top of the job. "Organizing the School Year" gives a month-by-month checklist. (Space is built into the format so you can add your deadlines and reminders.)

If you're new in the library, "Taking Over" points out pitfalls to avoid and short cuts to take. Working with another librarian? "Managing a Two-Person Library" suggests ways to divide the duties for a smooth operation. There are articles on moving a library, designing or re-designing space. "Plan for a Smooth June Closing in September" gives an overview of steps that will ease the rush of deadlines in May and June.

"No Time to Get Organized? Read a Book or Two!" is a guide to how-to books on the topic.

Examining Our Work

There are predictably busy times, such as the first few weeks of school. To avoid frustration, try to lighten your after-school commitments or consider spending August mornings in the library. Invite volunteers or students aides to help. Paid staff members might willingly trade a summer morning for compensatory time later on.

Be on the alert for time savers. Keep lists and calendars to remind yourself of important dates. Look for ways to do jobs faster or with less effort. For example, producing an orientation slide program takes time and effort initially, but it will save both time and effort when five classes are scheduled for orientation in one day.

How can others help? If you break complex tasks into their components or list each step, you may find that you can delegate parts or all of the task. Are some tasks unnecessary? Visiting other libraries, attending conferences, reading journals and talking to other librarians may help you get a new perspective on library tasks.

Look for equipment that will make your work easier. Go through library, computer and office supply catalogs for devices or gadgets designed to expedite routine tasks.

Take time to organize. Review your filing system. Are there enough headings to deal with the material you have to save? Devise a method for discarding outdated material. Devise a system for organizing computer records too. Even hard drives get filled up. Name files so you can easily find material you need.

Remember you don't always have to work harder; sometimes working smarter is the solution. Being organized is one way of working smarter.

Anitra Gordon

Organizing the School Year

By Augie E. Beasley & Carolyn G. Palmer

This organizational plan for the school year may help the new librarian starting his or her first school year as well as the returning librarian who is looking for organizational ideas. Space is provided for your additions.

First Days of School

- ☐ Process mail that has accumulated over the summer.
- ☐ Sort out items that--
  1. need immediate attention
  2. can be handled later, and
  3. can be routed to others for disposal (catalogs to be filed, for example.)
- ☐ Make copies of forms to be used during the year. (Magazine requests, planning sheets, scheduling sheets, circulation record forms, etc.)
- ☐ Review or set up check-out procedures for equipment--both short- and long-term check out. Issue equipment (long-term) to individual teachers or departments/grade levels. (Be sure to keep very accurate records.)
- ☐ Prepare bulletin boards and displays for the opening day.
- ☐ Review or set up circulation procedures and overdue procedures. Make any adjustments.
- ☐ Revise and update policy and procedures manual.
- ☐ Plan and implement orientation for new teachers.
- ☐ Schedule classes for library visits. (Soon after the school year begins, meet with teachers to share ideas for teaching library skills.)
- ☐ Prepare your planning calendar. (Include order dates, professional meeting dates, special events, bindery shipping dates, etc.)
- ☐ Organize your tickler file; that is, a file folder for each month of the school year. Put pertinent information and reminders for each month in the corresponding folder. As memos and forms come to you in the opening weeks, file them by month due or by the prior month. Be sure to get in the habit of checking these files on a regular basis. If you produce a library newsletter, this is a good method to use for compiling information for each month's issue.
- ☐ Edit and type your program and individual goals/objectives for the school year and submit them to the administration.
- ☐ Develop plans for a volunteer or student assistant program. This will

involve recruitment, interviews, training sessions. The assistant program should be in place shortly after the school year begins. The guidance department may be helpful in setting up recruitment procedures.

- ☐ Add reminders to your list of end-of-the-year procedures as you think of ways that early planning could ease first-of-the-year tasks.

Additions:

First Weeks

- ☐ Develop plans for a library advisory committee.
- ☐ Arrange to meet with grade levels or departments to survey needs. (This is a good time to discuss coordination of the library skills curriculum with other curricular needs.)
- ☐ Organize volunteer program. (Recruitment, training sessions, etc.) PTA can be very helpful in organizing this program.
- ☐ Plan a schedule for continuous inventory. (Set the beginning date, determine the order in which sections will be completed, decide how volunteers can help.)
- ☐ Weed and update business files, including publishers' catalogs.
- ☐ Write a prioritized list of library needs. Be prepared in case funds become available from clubs and organizations or other sources.
- ☐ Check the calendar for the first date for book orders.

Additions:

October

- ☐ Change bulletin boards and displays.
- ☐ Consult with the administration about procedures for providing inservice workshops. Secure necessary forms for planning renewal workshops. October through January should be spent in preparing for spring workshops. Write and conduct a survey to determine faculty interest in workshop topics.

Additions:

November

- ☐ Change bulletin boards.
- ☐ Prepare book lists for the next order dates.
- ☐ Begin planning and organizing exhibits and displays for Hobby Month in January. Recruit teachers and students who would be willing to share their hobbies with others during January.
- ☐ Check inventory progress.
- ☐ Organize holiday activities.

Additions:

December

- ☐ Set up holiday displays and bulletin boards
- ☐ Check your records for end-of-the-calendar-year deadlines.

Additions:

End of Semester

☐ Compile statistics (number of classes using center, circulation figures, number of bibliographies developed, etc.) and include them in a semester report to be submitted to the administration. Highlight activities and professional participation.
☐ Remind teachers of available services through January newsletter or special communication.
☐ Clear overdues.
☐ Check on progress of the inventory

Additions:

January

☐ Set up exhibits and displays for National Hobby Month.
☐ Begin making plans for National Library Week and National Library Media Month in April.
☐ Plan budget requests for the next school year. Check for due date.
☐ Contact speakers and prepare displays for Black History Month in February.
☐ Set up displays and bulletin boards.
☐ Evaluate progress toward meeting goals.
☐ Check inventory progress. Begin pulling cards for missing books before research papers are assigned.
☐ Assess federal funds, which usually need to be spent by the end of January.
☐ Finalize inservice activities.

Additions:

February

- ☐ Implement activities for Black History Month.
- ☐ Provide planned inservice activities during the months of February to May.
- ☐ Plan activities for National Women's Month in March.
- ☐ Check on progress of activities for National Library Week and Month.

Additions:

March

- ☐ Implement special activities for National Women's Month.
- ☐ Complete plans for National Library Week.
- ☐ Begin compiling magazine orders for the next school year.

Additions:

April

- ☐ Celebrate National Library Week.
- ☐ Finalize magazine orders and check calendar for due dates.

Additions:

May

☐ Change bulletin boards and displays.
☐ Prepare orders to use unspent money.
☐ Compile orders to be taken out of next year's budget.
☐ Check to see if orders can be placed over summer to provide arrival of new materials at beginning of school year.
Additions:

End of Semester

☐ Begin planning goals/objectives for the next school year.
☐ Evaluate goals/objectives for this year.
☐ Clear overdues.
☐ Begin planning inservice programs for the fall.
☐ Prepare second semester report and submit to administration.
☐ Stage an appreciate event for volunteers.
☐ Write a newsletter for the first of next school year. (Highlight services and policies.)
☐ Make tentative plans for a beginning of the year orientation for the new or returning faculty.
☐ Check in returned equipment. Store. Send broken equipment to repair. Submit reports of lost equipment not reported earlier.
☐ Complete all state and local reports.
☐ Prepare library for summer closing.
Additions:

Augie E. Beasley is the Media Specialist at East Mecklenburg High School, Charlotte, North Carolina. The late Carolyn G. Palmer was his associate. Together they have written numerous articles for THE BOOK REPORT.

Plan for a Smooth June Closing in September

by Anitra Gordon

To avoid year-end blues decide early what you need to do to close for the summer.

- Coordinate the library schedule with the staff. Seek the teachers' cooperation in making time for year-end chores. If you're closing the library a week before the school year ends, tell the teachers in September and remind them later in the year. Urge the teachers to set deadlines for research papers prior to the last week of school. You must be prepared to compromise. If teachers insist on requiring book reports at the end of the year, suggest that students use paperbacks. Ask the administrators to schedule locker clean-outs between semesters and two weeks before the end of the year. The overdue lists will be shorter, and so will the lost book lists.
- During the year, schedule times to catch up on paperwork. When your paperwork mounts, close the library a different hour each day for a week. If you have an assistant, let the assistant keep the library open while you work undisturbed. You don't have to apologize for the paperwork you do.
- Make lists of needed materials. Keep consideration files of items you and the teachers want to purchase. Prioritize your requisitions so the business office will order the most needed items if cuts must be made. Type a list of supplies so you can quickly note what's needed. Keep orders from past years so you can check what you actually use.
- Attempt to recover overdue books in mid-year. Schedule a locker clean out and assign teachers to check blocks of lockers.
- Frequently send "status reports" of materials on loan to classrooms and urge teachers to return items they are no longer using. If you have an automated circulation system, send status reports more often.
- In April use student assistants to do a pre-inventory reading of shelves from the shelf list or a computer printout. This reading can get books in order and identify missing books so that the actual inventory, whether with a wand or a shelf list, will go much faster. Have students pull books that need to be rebound or repaired.
- Compile circulation and other statistics so that they are cumulatively tallied, with October's data added to the September figures. At the end of the year, just add two months of data for the year's total.
- Determine what is actually required of you, what you feel is essential, and what is optional.

A year-round checklist for end-of-the-year closing would look like this:

September

- ☐ Announce closing date.
- ☐ Announce date when all books are due.

January or February

- ☐ Set up a weeding schedule.
- ☐ Send teachers "status reports" on loaned equipment and books and ask for verification.

April

- ☐ Concentrate on collecting overdue books.
- ☐ Send overdue notices with report cards.
- ☐ Order certificates and medals for aides.
- ☐ Have aides work on pre-inventory or a thorough shelf-reading.
- ☐ Ask clerk or aides to pull books for rebinding, or mending.
- ☐ Write articles and decide on format for the annual report.

May

- ☐ Identify graduating seniors who have overdue books.
- ☐ Schedule locker clean-outs.
- ☐ Bring circulation and other end-of-year data up to date.
- ☐ Write thank-you notes to staff, students and volunteers.
- ☐ Calculate tentative grades for your aides.
- ☐ Fill out certificates.
- ☐ Start book and AV orders. Prepare magazine orders, unless they can wait until fall.
- ☐ Finish annual report.

☐ Remind staff of the date by which materials must be returned to the library.

June

☐ Start inventory five to seven days before school closes.
☐ Note items you want to reorder as you inventory.
☐ Label projects for September: books without shelf list records, books to be withdrawn.
☐ Stop checking in and shelving magazines if there's too much to do.
☐ Give principal's office the overdue list.
☐ Plan on using the same overdue file in September to keep after students with overdues.
☐ Remind the newspapers of final delivery dates.
☐ Hand in grades.
☐ Plan on working one or two mornings after school is out and another half day or two before school starts. These extra times make the end and beginning of the year so much smoother. Treat yourself to a personal day during the year.

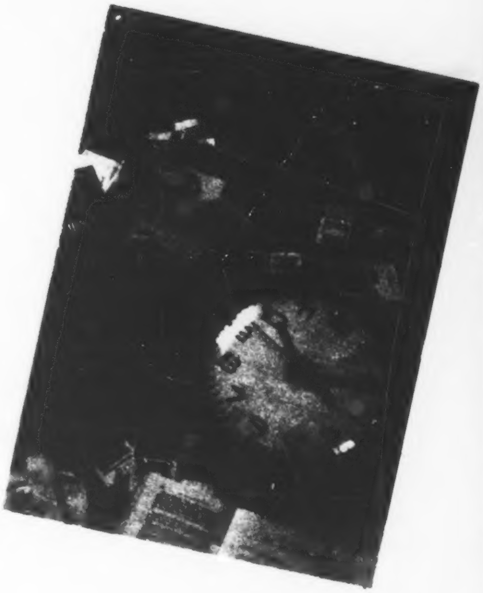
Anitra Gordon is the Librarian at Lincoln High School, Ypsilanti, Michigan.

Notes

Library Management from A to Z

Deborah M. Cooke

Not a textbook appproach to library management, this alphabet is based on practical experience.



How long ago did you have your first organization and management class? For me it was the early 70s. I sat today for quite a while and tried to remember all I could from that class. The major thing I remember was constructing a floor plan for "my ideal library." It was a huge piece of posterboard with orange and blue rectangles to designate soft chairs, dozens of study carrels, a score of conference rooms, storage and workrooms—even a mezzanine. I saved that floor plan for a number of years, and every time I came across it, I had a good laugh. The longer I worked in a library the less "ideal" it became.

Other than the floor plan and learning what a library supply catalog is, I remember little from that course. Everything I learned about management came from such experinces as an ideal mentor relationship with my first head librarian, a network of support, sharing tips with other librarians in the county, and the day-to-day relationship with teachers and students.

There are a number of management styles and theories about what will or won't work. I'm not one for theory; practicality wins out every time. What follows are those tips I've found to be most practical to achieve the effect I'm trying to get, a library that manages itself—or seems to do so. This was all brought home to me one typical morning before the homeroom bell had rung. The assistant librarian and the clerk were at the circulation desk attending to the line of about 15 students. Another 50 students were milling in or around our open library; half a dozen teachers were lined up at the copier; other teachers were using the thermofax and the laminators; and I was replacing the lamp in a projector when a new teacher came in to schedule her classes. She looked around at the apparent confusion and turned to ask, "How do you manage. . .?"

How? Here's my alphabetical method:

A—Act like an administrator. See yourself in a managerial role. Doesn't it sound more professional to say "I manage a school library" than "I run the library"? If you start thinking of yourself as a manager and an administraotr, and acting on that positive attitude, others will soon begin seeing you that way too.

B—Budget your time. It's the most important commodity you have. Set up or refine your system

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Deborah M. Cooke has been the Librarian at Salem Church Middle School in Chesterfield County, Virginia, since 1973, first as assistant, then as head librarian for the past 10 years. She organized the Virginia Winnebago Users Groups and has written several articles on computer use in libraries. She was awarded the Media Educator of the Year Award in 1986 by the Virginia Educational Media Association.

Avoid the pitfall of believing "it's easier to do it myself." Managing a staff means working on interpersonal skills so you can create a staff that can work well together. If you have no staff . . . you must manage your time even more carefully.

for keeping track of upcoming deadlines and projects you want to work on. Be in control of your calendar, not controlled by it. This is especially important if you have no staff to whom you can delegate responsibilities. Don't be afraid to tell the teacher who needs "just this one little thing" that you've already got something on the calendar for that period. Like everyone else on the staff, you've got to have planning time.

C—Communication is vital to a healthy library program. Let the administration, the faculty, and the students know your goals and objectives. I know two librarians who laminate a copy of their annual goals and tape it to the workroom door. Everyone who comes in the library can see those goals. Communicate positively: what you say, do, and write communicates an image of you and the library program. Don't let that image be the stereotypical "the librarian's only interested in overdue books."

D—Delegate. A good manager doesn't do it all himself. Delegate responsibilities to other staff members, student assistants, and volunteers, and then leave them alone to do the job. Assume the job will be done. Avoid the pitfall of believing "it's easier to do it myself." Managing a staff means working on interpersonal skills so you can create a staff that can work well together. If you have abolutely no staff to manage, you must manage your time even more carefully.

E—Evaluate your program and yourself—continually. Take a good look once in a while at procedures you are using. Are you doing something just because that's the way you've always done it?

F—Focus on the whole library program. Don't get bogged down in petty day-to-day routine that can really overwhelm you. That's where having your goals clearly, and literally, in front of you helps to keep you on track.

G—Grappling with equipment. We have 499 pieces, including 65 wall screens and 127 carts. Most of our equipment is checked out to departments for the entire year. Each piece of equiment is color coded with a large piece of book tape (green for English, purple for science). Still on the equipment are the serial numbers used in the days when we checked out everything with cards and pockets. The equipment also has the bar code, which we now use with the computerized circulation system. But, keeping the color tape on the equipment has helped us know immediately which department should receive equipment that turns up mysteriously in the library.

H—Humor can never be underestimated. Be able to laugh at yourself or see the lighter side of each situation. We always include a cartoon and some trivia in our newsletters.

I—Interruptions are inevitable. Your attitude plays a large part in coping with the interruptions and constant rush of the day. Look at interruptions as a chance to get a breather and new perspective. You'll come back to the job at hand with a better attitude (and maybe some new ideas).

J—Join your professional organization and be active. The new ideas you can gain from sharing with other professionals are immeasurable.

K—Keep resources at hand but not underfoot. No matter how many jokes you hear about cluttered desks, you really can function better with a tidy one. Invest in a file cabinet if another one will help clear your desk. Take an afternoon to rearrange your office to make what you need more accessible. One librarian I know has a number of books on teaching library skills. To avoid carting the books home or scattering them all over her office while she is planning lessons, she made a copy of each table of contents. She keeps those copies in a folder and can refer to them to find lesson ideas. When she finds an idea, she pulls out only the book she needs for that lesson.

L—Learn all you can about the new technologies affecting library management. The computer has

revolutionized the way we handle routine duties. You should be taking advantage of that revolution. Even if you can't go out tomorrow and drop several thousand dollars to set up a complete system, you should be working toward that goal. If you've not computerized at all, start with something simple such as a program to handle overdues, or a database to inventory equipment. Once you're comfortable with that you can begin to branch out or step up to a more sophisticated system. Don't be intimidated by that seemingly impossible task of initial outlay of time or input of data. Once you're familiar with your system, you'll be able to make it work for you, and you'll wonder how you ever did without it.

Sometimes you have to make choices between what you're going to do and what you're going to do well.... The adage "anything worth doing is worth doing well," doesn't apply in time management."

M—Manage your schedules by making your calendar work for you. We have several calendars: one for classes, one for the ½-inch VCRs, one for the ¾-inch VCRs and one for the camcorder and the laser disk player. They are posted in the workroom so teachers can peruse them for planning, but only one of the staff signs anyone up. This allows us to manage the class loads based on activity and avoids the problem of who signed up first when seven teachers show up to use six VCRs.

N—Notes to yourself and others. You can't keep it all in your head. Work out a system that's best for you. Some librarians plaster everything with Post-It notes; some make a next day's to-do list before leaving school; some make a list and scratch off each item as it is accomplished; some make a list of tasks as they are completed. While you need contact with the teachers, don't run yourself ragged looking for them all over the building. Write notes, circulate catalogs, and route memos. (This puts the burden on the teachers to come to the library.) I have a manila folder in which I put memos and invoices that the principal must sign. I put it in his mailbox each evening. The next morning the signed documents are in my mailbox, cutting down on the number of trips to the principal's office.

O—Opinion polls. Occasionally you may want to test the waters by asking teachers and students to evaluate the library program. If you've been continuously evaluating and refining, the poll results will probably be about what you expected. Once in a while you may get new insight on a point that could improve the program.

P—Principal's support. This is paramount to an effective program. You need to be sure the principal is aware of the essence of the publication *Information Power: Guidelines for School Library Media Programs* (ALA), He or she should also understand your goals for the library. It helps to meet from time to time to discuss the library program in general, not just the problems. Keep the principal informed about activities in the library and about new purchases and how they are being used. Include a copy of your goals with budget requests.

Q—Quality or quantity? Sometimes you have to make choices between what you're going to do and what you're going to do well. We're not talking about lowering your standards here, but rather deciding which jobs need your best effort and which don't. The adage "anything worth doing is worth doing well," doesn't apply in time management. Why type up lengthy reports on what classes used the library last month? Instead, just file the calendar page. It also helps to define your own strengths and concentrate on them, without apologizing for your weaknesses. I let teachers know up front that I don't do booktalks well. I don't apologize for it. I do try to compensate by providing videos or asking the public librarian to give booktalks.

R—Rapport. Sometimes it seems library management is 99% public relations. You're constantly inviting others in, informing them of your services and your offerings, and wrangling with them to return what you so generouly encouraged them to borrow. Rapport has to include learning how to work with everyone in the building. You cannot afford to alienate anyone or be pulled into a clique.

S—Streamline operations. Cut out as much unnecessary work as you can. Stand by the trash can to sort your mail. Time management is an essential part of keeping your program on target and keeping your sanity from day to day.

T—Tackle big projects or problems by breaking them into smaller sections. I call this the "salami approach." The small jobs won't seem so overwhelming and can be worked on over the course of a week or more. You may find you can delegate parts of the project to others. You can probably get the job done in nearly the same amount of time as if you had waited, looking for an uninterrupted block of time to do the whole job at once.

U—Us. Emphasize the team approach when talking with administration, faculty, students, and staff.

V—Volunteers. They're indispensable to most libraries. Praise them for their efforts and thank them for their time, but be sure they have a clear understanding of their duties. Set up stations for processing so a volunteer can come in at any time and go right to work. List jobs on a bulletin board where they may be checked off as they are completed. Rotate the routine so no one becomes bored and discouraged with volunteering. Listen to a volunteer's suggestions for how a job could be done; she may have a better way.

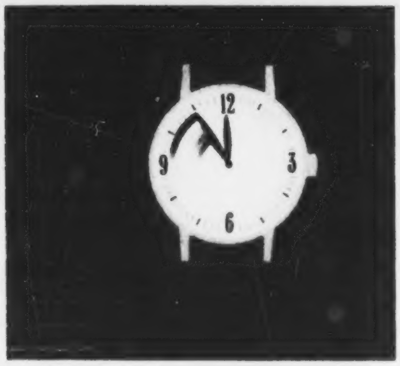
W—Weed, weed, weed—your office, your files, your routines. Discover your timewasters and get rid of them.

X—Xenophobe. Don't be one.

Y—You. You are in charge. The utlimate responsibility for the success of the library is in your hands. Don't be intimidated.

Z—Zest! Enjoy what you're doing and it will show through everything you do.

When the new teacher asked me, "How do you manage?" I looked around the library, and replied quite honestly, "This? This is normal."



Taking Over

By Jane Cabaya

I got the job! Great! Now, what? The question came to me when I suddenly realized that I'd been chosen to do what seemed impossible—put a library in order during the pre-school workshop. I can still remember my first days with the piles of cards, the cabinets and cupboards. Confusion reigned until I decided to organize and plan my strategy. It's been many years since that experience, but it still haunts me. I think of the things that I neglected and the things I should have done differently.

Now I can philosophize about it and relate all the maxims that would apply to planning, preparing, and managing a library. I mull over these ideas regularly as I work my way through menial tasks I dislike.

For those readers who are new to a school and its library and those who know a change in positions is ahead, here are some things that I learned when I accepted a new position.

When you are transforming someone else's library to yours, you must find out all you can about what went on there. Perhaps there will be records of what was done, perhaps even a policies and procedures handbook. If not, you must begin exploring, with all senses alert to clues and valuable finds. Ask anyone who happens to come by the library, "How did the library work for you?" "What was done when you visited the library?"

Suddenly you will hit a gold mine of information when a teacher says, "Oh yes, the librarian did this and that last year, and it worked well. Would you like me to tell you what we did?"

Don't discard any puzzling piles of materials found in the library until you're absolutely sure they are of no value. Certainly, don't attempt to weed the collections until you have become accustomed to the needs of the faculty, students, and curriculum. Don't assume that you know everything that went on before you were appointed librarian.

Always be ready for reactions of indifference, surprise, and maybe even a little excitement until people get to know you. However, you must take courage and begin making some of the changes you want to make. If you meet some resentment, remember that you are new and people don't know you yet. Just make sure that your changes in procedures or policies will provide more services for library users.

Early in the year, set up a timetable for the processes you want to initiate. For each process, consider all the details, such as how long each task will take, and the value of the process—Is it necessary? Will it help you and the users of the library?

You should arrange your proposed changes and new ideas in the order of their importance. Some processes and procedures will have only a skeletal framework until you can get around to refining them. Be patient with yourself, you can't do everything at once. If people feel that you are doing your best, they will tolerate a little inefficiency in some processes.

Document everything you're doing. Write policies and procedures. Write notes to yourself. Set up a file for bookkeeping. When you feel comfortable with a policy or procedure add it to a notebook that contains samples as well as the policies.

While you are refining your

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policies and procedures, keep in communication with the people in the school who are affected by them. These people can help you when one of your budding endeavors collapses in your lap. Fledgling ideas nesting in your brain may need a boost from someone else to become fully formed. Don't forget your professional organizations and their journals and monographs. Attend meetings of professional groups. The people you meet and the materials you collect may provide fresh ideas.

As you go through the planning process, keep the future in mind. If you are confident that this job is yours for the next few years, think that way! It's always fun to daydream about the things that could happen. Sometimes these dreams will help you in formulating daily processes. It also works the other way—sometimes formulating daily processes will influence your future plans.

There are some simple principles that apply to all planning. One of the first principles is to ask yourself questions such as these: Is this change really necessary at all? Does what I'm doing somehow make a difference to anyone, including myself?

Another principle is simplicity. You can bury yourself in details before you finally realize that all the information you have and all the work you have done may be reduced to one short process or it may not be necessary at all. Always keep thinking, "Maybe I don't really need to be doing this."

"Follow-through" is another important principle. Make sure you finish each task before starting another. If you flit from one project to another without finishing either, you are wasting precious time.

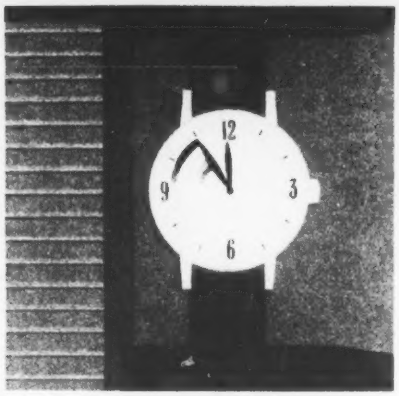
My last piece of advice is: Have faith in public relations. Always be in tune with the people around you. Students, faculty, the administration, and the community have a vested interest in your service to them. Gauge your ideas and processes by their cooperation and support. If you are willing and enthusiastic and have a grain of reasonability and sensibility, you will have them on your side.

The process of planning never ends. Nothing we have is perfect. Education itself is constantly being changed. Our thinking and planning must be constantly changing too.

I've been called a "workaholic" and maybe it is true. I also try to get out of as much work as possible. I have been especially inspired by the time management advice given by Helen M. Gothberg in her article, "Time Management and the Woman Library Manager," in the May 1, 1987 issue of *Library Journal*.

School librarians are truly public servants trying to make information available to students and teachers. The only thing we have to remember is that we must keep our sanity and perspective in the process. Careful planning can keep us devoted to our satisfying work.

Notes



Time is on Your Side

By Linda Escue

The paradox of time is that few people have enough; yet everyone has all there is.—R. Alec MacKenzie, *The Time Trap*.

Librarians are among the best time and resource managers in the world! We organize a vast amount of materials and we crowd both administrative and teaching duties into each school day. Yet, even we can learn from the management experts.

These experts tell us that planning is of the utmost importance in managing time. In their book *Time Management for Executives* (Scribner's, 1981), Lauren R. Januz and Susan K. Jones point to studies that have shown how a person who has made a plan for the week accomplishes as much as 10% more than the person without a plan. A person following a one-month plan accomplishes 15% more. Obviously, planning both short-range and long-range goals is essential if we are to make the most of our time. Here are some suggestions for goal-setting that I've found to be helpful:

- Take a few minutes at the end of the day to make a "To-Do List" for the next day. List the most important things that you hope to accomplish. Plan only what you think you can accomplish, allowing time for the inevitable interruptions.
- Before leaving the library for the day, prepare your "To Do Today" folder for the next day. Include items that you will need in order to meet your goals for the next day. This folder will allow you to use small bits of time efficiently.
- Set priorities. Do high-priority things first. When possible, finish one task before going on to another one.
- Consider the library schedule and your own personal clock when planning your day. Do the more difficult work during the time of day when you are usually at your best. Plan the more routine work for times when you are more apt to be interrupted.
- Decide what not to do. It is impossible to do everything. Therefore, it becomes imperative to determine what is important and what is not.

Bonnie Wheeler, in *The Hurrier I Go* (Regal Books, 1985), gave the following insight into the problem of goal setting. "To choose one goal means to give up

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others. If you affirm yourself in a certain way, that means you are turning your back on all other ways of being.... It means you can't do everything. It means you can't be everything. It means you can't please everyone." Thus, goal setting can create conflict in librarians who try habitually to be all things to all people. However, learning to discard some goals can help defeat the burn-out that comes from trying to do too much for too many people.

Nathaniel Stewart, in *The Effective Woman Manager* (Wiley, 1977), recommends classifying the day's agenda by (1) essential tasks; (2) tasks to finish within a certain period; (3) tasks to be finished within an unspecified period; and (4) tasks that don't deserve your attention or that are completely inessential.

Paperwork

Managing paperwork is a problem for all offices and can be a tremendous problem in a library. Filing the avalanche of papers that land on your desk each day can bring paperwork under control.

The tickler file, homemade or purchased from an office supply store, is a useful back-up for your memory. (To make a tickler file, prepare a manila folder for each day of the month and dividers for the months of the school year.) As you sort the mail, put the items that you can't take care of immediately in the tickler file, according to urgency. To jog your memory about upcoming deadlines, insert reminders a couple of days before the date for beginning or completing a task.

A project file is another important management tool. Make a file for each project you're responsible for. Put all pertinent information in the file and keep the files in an accessible drawer near your desk. Keep the files in the drawer until you begin to work on a specific project. This eliminates stacks of files on your desk, yet the materials you need are accessible.

An ideas-and-plans file should be part of your project files. Put ideas, magazine articles, and notes about future projects in this folder. Remember to go through the folder periodically and determine which ideas you wish to pursue.

Another file which can help you organize paperwork is a reading-and- research file. File articles and clippings of professional interest. When you have spare moments, you can read an article or clipping. You should also remember to weed this folder periodically.

Consider...your own personal clock when planning your day. Do the more difficult work when you are usually at your best.

A priority file can also prove beneficial in managing your time effectively. If an item is too short or simple to be called a "project," you will want to file it in one of three ongoing priority files. Priority one is anything you must do immediately. Priority two is anything that you must do as soon as possible and priority three is anything that is not urgent. These three priority files will assist you in setting your goals.

The Wastepaper Basket

The wastebasket is an important tool in managing your mail. Evaluate your mail as you sort it and immediately discard everything that you don't need. When you receive new catalogs, date them and discard the outdated catalogs as you file the new ones.

Procrastination

Is a job worth doing always worth doing perfectly? Not all jobs are equally important, and so-called perfectionism is often mere procrastination—trying to do something perfectly can be an excuse for not doing it at all. R. Alec MacKenzie, in *The Time Trap* (McGraw-Hill, 1972), suggests the following steps for the procrastinator:

1. Select one area of chronic procrastination and work to overcome it.
2. Set priorities and focus on problems individually.
3. Set deadlines.
4. Don't postpone the most difficult problem.
5. Don't become paralyzed by perfectionism.

For many librarians, the very aspects of the job that make it enjoyable are those that make it difficult. The profession is rewarding, exciting, varied, and constantly changing. It is a stimulating profession that allows the librarian to be as energetic as she chooses. But these aspects of the job also create pressures and problems.

Interruptions and distractions fill a typical day. Most of them are not within your control, but *how* you react to them is. By managing time skillfully, setting short-and long-range goals, organizing paperwork efficiently, and avoiding procrastination and perfectionism, you can cope better with the demands of the day and enjoy your unique position.

For Further Reading

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Empowerment and the Librarian

By Helen Adams

The power in 'empowerment' gives librarians a resource for improving services to students.

Teacher empowerment is a current catch phrase in educational literature, but I have yet to see it include school librarians. The reasons are unclear; but if administrators and teachers in our own building fail to see us as leaders or catalysts for change, we must empower ourselves.

Most people will not admit to seeking power, yet Pamela Cuming, author of *The Power Handbook* (CBI), describes power in a positive way: "It is the ability to make happen that which we want to happen or, conversely, the ability to block the occurrence of events that are undesirable to us. More simply, power is the ability to choose." Looked at in that light, power is not an offensive concept but rather an integral part of the empowerment process.

Feeling empowered is directly related to our sense of self-worth. Cuming says, "People who are empowered are fully aware of all their resources—their strengths and weaknesses, their feelings and frustrations, their values and their attitudes. They are clear about what they want to accomplish in life, and are optimistic about their ability to achieve these goals."

The keys to empowerment lie within ourselves. Only we can make ourselves successful. According to Cuming, "Feelings of self-empowerment determine life's events more than any other factor ... To feel unempowered is to be unempowered."

Are you dissatisfied with your present budget, inflexible schedule, or lack of staff? Does your community need a larger school library? Is legislation needed to improve school libraries in your state? Here is a process by which you can empower yourself and achieve your goals.

1. Assess your strengths and overcome your weaknesses. As a first step, look at your assets. You are a specialist at accessing information through print, nonprint, and electronic means. You are a teacher to students and, through inservice programs, to faculty and administrators as well.

Helen R. Adams is a Media Specialist at Rosholt High School, Rosholt, Wisconsin. Her previous articles for THE BOOK REPORT *have dealt with library management and public and administrator relations.*

You have the skills to function as a consultant in curriculum and instructional development. More recently, you have become involved in the use of technology in education. When teachers are seeking the appropriate computer program or video for their classroom units, you are the one they turn to.

A leader doesn't need to know it all or do it all, but a leader must have a vision of something better for students, the program, and the profession. A leader must be able to translate his or her dream into actions to achieve a goal. Every one of us is a leader inside. It takes only a cause we feel deeply about to bring the leader out.

For all your strengths, you may feel the need to develop more leadership skills. State and national library associations frequently offer workshops on developing or improving leadership skills. For example, the American Association of School Librarians offered a workshop titled "Leadership: Personal and Professional Realities ... Shaping the 1990s and Beyond" in conjunction with the national conference of the American Library Association this past summer. (Assertiveness training and workshops on writing and speaking are also useful.)

2. Set your goal. Select a problem or a situation you want to change. Put your goal in writing. Persons who are successful have a clear sense of purpose about what they want to achieve.

3. Develop your initial plan. Lay out what you hope to accomplish; establish who will benefit; devise a strategy; list those from whom you will need support; calculate project costs; and determine who will oppose it. Accurate information is crucial at this point.

4. Build your support group or power base. Nothing is accomplished in a vacuum. To accomplish any goal, you will need support from a wide range of individuals. It is not enough to simply assemble these persons; you must also find a way to elicit their commitment. If you want their active support, you may find the win-win planning strategy useful. That is, by anticipating the goals of others and determining areas of mutual agreement, you will give them an incentive to help you reach your goal. For example, if your goal is a larger library, consider who would logically support this goal. The answer could be: teachers whose classes could use the space and resources; students who would have improved access to information, administrators who could provide better education opportunities; and parents who would see increased educational opportunities for their children.

5. Refine and implement the plan. Meet with the support group and plan the best strategies to accomplish the goal. Next, divide the tasks necessary to achieve the goal. There will certainly be obstacles along the way; the empowerment process takes courage. To dare to dream, to plan, to implement, to disturb the status quo, involves risk. You will be risking criticism, frustration, and failure. Success may not come easily; you will need determination to continue and flexibility to explore alternatives.

6. Provide reports and evaluate. Once implementation of the plan has begun, keep the group informed at each stage until the goal is reached. This accomplishes two things. First, it keeps those involved motivated to continue and lets them know their efforts are appreciated. Second, it effectively demonstrates to all involved that you make commitments and carry them out. This creates trust in you as a librarian and lays groundwork for your next project. Lastly, when the goal is achieved, evaluate your progress.

Not every librarian wishes to be empowered, but for those who do, this process may serve as a blueprint for achieving your goals. It is important to remember that others will not make you successful. Only you can choose to empower yourself, and be a catalyst for change. 🕮

For Further Reading

Janette S. Caputo, *The Assertive Librarian.* Oryx Press, 1984.

Pamela Cuming, *The Power Handbook: A Strategic Guide to Organizational and Personal Effectiveness.* CBI Books/Van Nostrand Reinhold, 1981.

***Information Power; Guidelines for School Library Media Programs.* American Library Association and Association for Educational Communications and Technology, 1988.**

Ross R. Reck & Brian G. Long, *The Win-Win Negotiator: How to Negotiate Favorable Agreements That Last.* Pocket Books, 1987.

The One-Person Manager

By Janet Hofstetter

Here's an inside view of one librarian's management hints for a one-person operation.

Because I am my own one-man band, I spend about 60% of my workday on recordkeeping, typing and data entry, book processing, filing, repairs, and other clerical tasks that may arise. The other 40% is devoted to working with students and teachers, selection, and scanning magazines. I do all my reading, including book reviews and professional journals, and typing at home. I have become well known by teachers and students for running a tight, organized ship.

My number one rule is to alphabetize and label everything. Rule number two is never to allow any item to leave the library without a check-out procedure. Almost everything is bar coded for our circulation system. If there is no bar code, the item is treated as a temporary check out. By sticking to both rules, items are not easily misplaced.

At least one organization measure resulted from pure frustration. One year I became so angry about the number of books missing in inventory that I had each book rubber-stamped on all three edges. The name of the library appears in letters ¾-inch high. Now, as students leave the library,they must show me their books. Any books that are stamped are checked for a date-due slip. In the first year, book losses dropped from $1,000 to $400. The rubber stamp cost $6. Most books that do disappear are thin volumes or paperbacks. With some reference books costing more than $100 each, the value of lost books could quickly amount to more than half of my book budget.

Stretching the Book Budget

Because the book budget has increased less than 2% in the past 12 years and book prices have increased 300% or more, I search out the best materials at the lowest prices. I seldom order books directly from the publishers or through jobbers. We receive a 15% discount on books ordered through a local bookstore and pay no shipping or handling. As books arrive, I pick them up in groups of 20-30 and begin processing. As a result, new books arrive in small numbers at frequent intervals. The bookstore can obtain all books on my selection list except those from Gale, Wilson, and Congressional Quarterly. Most of my selections are based on reviews in THE BOOK REPORT and I'm seldom disappointed.

As a reviewer for THE BOOK REPORT, I have added new books valued at about $350 to our shelves in the past two years. To let students know that the books are obtained from the reviewing process, I attach photocopies of the reviews to the inside front covers. Of course, I have to create the catalog card sets for the review copies, but who could complain? Having so thoroughly pondered the book in reviewing, the cataloging is a breeze. In fact, I write an annotation that contains key words important to student searches. Eventually I will do this for other entries as I discover titles whose tracings fail to reveal the entire scope of the books.

Our book budget is stretched further by selection of new materials from the federal government and from publishers' overstocks. The free, quarterly catalog *U.S. Government Books* may be obtained by writing to: New Books, U.S. Government Printing Office, Washington, D.C. 20402. Many of the books rival trade books in quality, content, and color, but their price is more affordable. Where else could one buy a set of 12 colorful posters from the NASA art collection for $6 or a 2,000-page zip code directory for $12.50?

The problem in purchasing from the federal government is the prepayment requirement unless one has set up a depository account with the Superintendent of Documents. Baker and Taylor offers a list of continuing federal publications, such as the *Occupational Outlook Handbooks* and *Statistical Abstract of the U.S.* Prepayment is not required.

I stretch the book budget even further by ordering publishers' overstocks from University Book Services (P.O. Box 728, Dublin, Ohio 43017). I am able to purchase many books on subjects I could not afford to offer on our book budget—books on skateboarding, yo-yo tricks, puzzles and riddles, and various issues that are not included in the curriculum but should be of interest to students. The catalog publishes annotations, review excerpts, and codes for books on recommended lists. Possible objectionable contents are noted. Publisher price, sale price, and copyright dates are given. Catalog cards are included free and the total savings is frequently 75% or more. Books may be returned for credit. A former school librarian must be on this company's staff!

Clerical Tasks

The clerical tasks that I perform stretch the budget, but they eat into my time as a librarian. Student volunteers from each study hall serve as library assistants. If they begin a task that cannot be finished during their class period, they are expected to write a note to the next hour's worker, telling him or her where they stopped. Student assistants are also expected to keep everything in its proper place.

Because the contents of loose-leaf notebooks are easily weeded or updated, I use notebooks for records and manuals. For easy access, I store the notebooks, spine up, on a book truck beside my desk. I make signs for the spines with the software program *Banner Mania* (Broderbund). Using the vertical banner choice, I print the labels to fit the width of the notebooks. Clear packaging tape covers each binder's title and spine. Of course, the notebooks are stored alphabetically by contents.

The library manual is one of the notebooks filed near my desk. Along with the usual contents, such as policies for selection and collection development, gifts, weeding, and censorship, the manual also includes notes for a substitute about daily routines, accident report forms, emergency drill procedures, bell schedule, class schedules, and location of important items. Because special education students have been helping with book processing, detailed instructions for this process have also been added. The manual notebook has become so thick that it will soon have to be divided into smaller units.

I use the computer database *First*

Choice (Software Publishing) for listings, which are easily updated and reprinted as needed. Printouts are dated to indicate the last update. Printouts of lists of audiovisuals, stored magazines, and vertical file subjects are corrected by hand throughout the year and revised on the computer each fall. If many changes are made, an update can be printed more frequently.

First Choice is also used for many indexes: where to locate computer programs, plays, short stories, essays, short biographies, poems and specialized magazines not indexed elsewhere. Each data disk is clearly labeled and I keep backup copies off-site.

Most of our routine typing is saved on computer disks, which are stored alphabetically by subject. The number of disks has grown enough to warrant numbering them and keeping a database list. Most of the entries for the simple databases are done on my personal computer at home, giving me more time in the library to be available to students and staff.

Since we placed colored stripes on book spines several years ago to designate special locations, student assistants and I can spot misplaced books easily. Catalog cards carry the corresponding colors as a stripe across the top of each card in a set, or as a box around the call number in the case of colors also used to designate various types of audiovisuals. Stored magazines are color coded by year, and the spine labels carry the month and day to speed retrieval.

The task of color coding is assigned to designated assistants. They also check in new magazines and newspapers as soon as the mail arrives. Alphabetical lists of the magazines and their location (in the library, in the teachers' lounges, or in the study hall) keep the assistants from searching for the old issues. Labeled issues that are stored are placed on the reshelving cart and unlabeled ones find their way to my desk for scanning before they are given away.

Clear plastic card or page protectors have many uses in our library. The 3-by-5 clear protectors often used for recipe cards will hold a bar-coded book card and allow for insertion of the request slips we use for checking out temporary items with our *Circulation Plus* system. Clear sheet protectors are great for displaying computer-created signs. I keep a series of "signs" in a protector posted outside the library door to announce hours reserved or closed, days that we have plenty of seating available, and other short messages. The signs eliminate answering questions about hours the library may be closed. A sign appears outside the library office door to warn others not to intrude when a *Dialog* online search is in progress.

Vinyl-bordered shop tags (3-by-5) with a brass ring are attached to equipment to make checkouts easier at the computer. Equipment cards are not bar coded because we still put the borrower's name on the cards and file them for quick location of borrowed equipment.

In the area of the library office that is used for online searching, the main commands for *Dialog* searches are printed in ½-inch letters and posted on a bulletin board visible from the computer. Beside the computer are a thesaurus, a dictionary, a printed copy of the stored magazine inventory, a subject directory for *Dialog* databases, forms for preparing a search, a list of full-text files, and a notebook of brief notes. The blue sheets provided by *Dialog* are also stored in a notebook with the most frequently used sheets marked with removable tabs. The monthly *Chronolog* is kept about six months, but pertinent pages are removed along with the new blue sheets and placed with the revised sheets for later reference. General tips are posted on the nearby bulletin board.

As a quick reference for the various programs used on our computers, I keep a 3-x-5 card file

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Janet Hofstetter has been the Librarian at California R-1 Junior and Senior High School in California, Missouri for 13 years. Her articles in this issue are a continuation of an article on retrieval and reshelving techniques that appeared in the November/December 1985 issue. Because of her interest in budget stretching, she was recently asked to write an article on the use of government documents in collection development for the Missouri Association of School Librarians journal Media Horizons.

Notes

of helpful hints. (Because our school stationery's letterhead forces us to use unusual margins, the margin settings and hints for printing single sheets are noted on the cards. This saves teachers much time when they are writing letters.)

Before we computerized circulation, I had routinely written helpful notes on the shelf cards in red ink—purchase date, review source, and more. I depend on these notes so frequently that I dared not eliminate any of them. During accessioning, I place the set of cards under book's front cover and add the information in cycles. A student assistant records the LCCN and ISBN, vendor information, and so on. By the time the title is ready for entry on the circulation system, the set of cards may be separated from the book, except for the shelf card. I leave the card filing until last since the computerized catalog is more popular than the card catalog.

Next to our online public access catalog is a clipboard on which students sign the date when they use the catalog. I use this list for statistics and to deter pranksters from leaving obscene messages on the screen for the next searcher to read. Instructions are encased in a clear sheet protector and posted next to the remote terminal. Users are reminded to sign in. I also use the list to decide who has priority when more than one student wants to search the catalog; frequent users have to wait.

As an obsessive list-maker and note-writer, I had trouble keeping track of my notes until I discovered that a spring-type clothespin, painted bright red, is an excellent marker. If I need to remember something important at home, I attach a clothespin to the outside edge of the book bag that travels to and from work with me daily.

I use the extra catalog cards that come with some sets as new book announcements. If there are no extra cards, I photocopy about six cards per page, cut them apart, and mark them in the same manner. Several teachers file these cards with lesson plans related to the books' contents so they will remember to look at them when planning library-related assignments.

When the new curriculum studies committee was formed, I volunteered. By working closely with the typist of the curriculum guide, I have discovered new areas in which the collection needs to be expanded. I keep a copy of the curriculum guide among the notebooks beside my desk.

Realizing the value of having the custodians on my side, I try to make their job easier, from sharing my tool drawer to providing space for the custodians to store reserves of their cleaning supplies in the library (thereby saving trips back to their work area). In return, the custodians help me in many ways.

Because the number of library-related assignments has increased (my goal all along), I have requested at least a part-time aide for next year. My chances for paid staff are slim. So, out of necessity, I will continue to economize.

Notes

Managing a Two-Person Library

Notes

By Sarah E. Williams

When I was appointed to the high school library, I had never worked in a high school before or in a library that employed more than one librarian. The staff of the new library consisted of one other librarian, who had never worked in a two person situation, and two full-time adult clerks. As the second librarian I observed the working of the staff during the first two years and became the "old" librarian when the first librarian retired and was replaced. I had determined that a division of duties would make for a more effective operation.

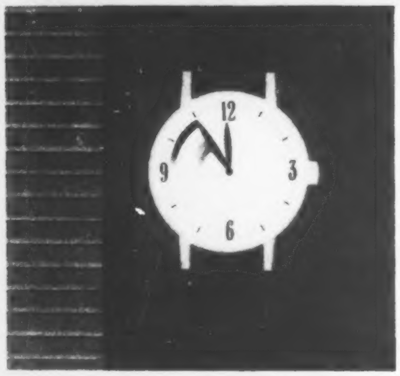
The duties are divided into two areas: circulation and purchasing/processing. One librarian is responsible for each area for one year. Exchanging areas of responsibility annually gives each librarian an opportunity to work in all sections of the library and be involved with students and faculty in different ways. There is no "head librarian" in our situation.

Here's how the division of responsibilities works during a given year. When librarian #1 is in charge of the circulation-related duties, she oversees the circulation clerk and is in charge of orientation for students and faculty, library lessons, scheduling, displays, and any student aides. Librarian #1 has a work station in the browsing areas, which offers a full view of the reading room and stacks as well as the circulation desk. The circulation clerk is in charge of check outs and returns and fines. She also acts as secretary, typing book lists, newsletters, bibliographies and so forth.

Librarian #2 oversees the processing clerk, who acts as a bookkeeper as well as a typist. (We are in control of the budget and must know at all times how much has been allocated.) Librarian #2 also is in charge of all audiovisual hardware, magazine circulation, the darkroom and its use, media production, and repair of library office equipment. The workstation for librarian #2 is the librarians' office, which adjoins the processing office and workroom.

When work piles up, we help each other. However, we can honestly say that this division of responsibility has worked. We believe that if one looks at a library as a "business," the procedures can be simplied and time can be saved.🕮

Sarah Elizabeth Williams is the Librarian/Library Coordinator at Lufkin Independent School District in Lufkin, Texas.



Managing Others and Yourself

By Deborah L. Wright

Whether the librarian supervises a large staff or only one person, being skilled at human resource management is essential. Although staff supervision is only one aspect of management, it can determine whether the library is an integral component of the school program or only an adjunct to it. Others' perceptions of the library may depend on their perception of the efficiency and attitudes of the library staff.

Although there are many theories and styles of management, all good managers possess some common traits: a solid philosophical base, organizational goals, objectives, task knowledge, self-discipline, and flexibility. It is beyond the scope of this article to discuss any of these in depth. For an excellent summary of the history of management and a brief discussion of philosophy, goals and objectives, see Warren B. Hicks's monograph *Managing the Building-Level School Library Media Program* (American Association of School Librarians, 1981). Hicks provides an extensive bibliography for those who wish to read further.

Assuming that the librarian has a philosophical base, goals for the library, and objectives for achieving them, what methods elicit the best performance from him and from other available staff?

One of the easiest, most effective methods I have used is the three-step program outlined in *The One Minute Manager* by Kenneth Blanchard and Spencer Johnson (Berkley Books, 1982). This program is effective even if the only person you have to manage is yourself. The process involves one- minute goal setting, one-minute praisings and one-minute reprimands.

One-minute goal setting involves taking the time each day or week to determine what you want to accomplish within a specified time. This sounds simple enough, but it requires some practice—inexperienced goal setters often make their goals too complex. Nothing is more discouraging than continually falling short of a goal.

Goals should be written because the act of writing focuses thought and is a commitment on the part of the writer. Each staff member should read his goals frequently (this takes about a minute) and take another minute to evaluate his performance, asking these questions: "Am I achieving my goal? Is my behavior helping or hindering goal achievement?" In other words, "Am I on target?"

Many librarians complain that they do not have time for setting goals and meeting with staff. However, unclear communication among staff members wastes much time, and we dissipate our energies by reaction. Simply stated, setting goals and monitoring performance enhance productivity.

Blanchard and Johnson wrote, "Help people reach their full potential: Catch them doing something right." This is the secret of one-minute praising. Staff members deserve to know when they do something right as well as when they do something wrong. Praise good work sincerely and tell people exactly what it is they did right. If you are the only staff you manage, take time to congratulate yourself.

The third step in being a successful one-minute manager is the one-minute reprimand. The guiding principles, according to Blanchard and Johnson, are telling people specifically what they did wrong; stopping for a few moments of "uncomfortable silence to let them feel how you feel"; letting them know that you value them but not their performance in this particular instance; and realizing that "when the reprimand is over, it's over." In the one-person operation, this means honestly appraising your own mistakes and learning from them. If you have set goals and objectives, you will know, most of the time, whether your own behavior deserves praise or revision.

In his monograph, Hicks wrote that many school librarians "do not consider themselves managers, and are mainly concerned with the professional tasks of librarianship—such as acquisitions, cataloging and reference—when, in fact, they should be functioning consciously as managers." He adds that providing the "best possible learning opportunity for the student [is] a goal which cannot just happen; it is a goal that must be managed." Human resource management is fundamental to staff productivity and, ultimately, to the ability of the school library to deliver a service and be an integral part of the educational process. 📖

Deborah L. Wright is the Library Director at Addison Trail High School in Addison, Illinois.

Communicating with Administrators

Reports to the administration should stress the positive aspects of your work.

By Augie E. Beasley
& Carolyn G. Palmer

The administration is an important key to the success of the school library program. Administrators determine general policy, the distribution of instructional funds, and student access to and use of the media center.

In other words, the administration plays an important part in deciding whether the media center is the heart of the school or just another room. It is our job to make sure that our administrators receive the right information about our program and services as well as the right amount of information. Instead of offering complaints, we should give the administrators information about the positive aspects of the media program.

There is nothing to communicating with the administration but to do it! The rewards are well worth the time and effort. We use a variety of techniques to keep our administrators aware of our program—involving them in media activities, inviting them to regularly visit the media center to see new materials and equipment, and keeping them informed of media activities.

Realizing that our administrators have busy schedules, we feel the use of various communiques to keep them informed of our program is important. Two of the most effective techniques that we have found are the semester report, which describes the activities of the media program and gives statistics showing media center use, and program goals and objectives. For media specialists who are interested in using these methods, the following guidelines should be helpful.

The Semester Report

Preparation

- Keep a list of all activities during the semester. Include comments that will serve as reminders to you when you are writing the report.
- Keep statistics on library use (circulation, number of books and other items placed on reserve, number of classes and students).
- Keep notes on professional activities you participate in.
- Keep records of all new equipment purchased and gifts received from clubs and organizations.
- Keep a list of displays and pojects as well as a list of bibliographies prepared.
- Keep a list of inservice training which the library provided.

Writing the Report

- Introduce the report with an interesting activity or attention-getting statement about the semester's activities. Avoid opening statements like, "The media staff circulated 8,000 books this semester." Use the statistics later in the report.
- Develop the report using four or five examples of activities which show the quality and type of service given.
- Provide statistics on library use.
- Describe learning centers or displays provided by the library.
- Show ways in which clubs supported the media program.
- Explain staff involvement in professional activities.
- Conclude with an overall statement about the semester's activities, and provide a glimpse of activities scheduled for the next semester or school year.

Distributing the Report

Copies of the semester report should be distributed to your principal and assistant principals, system-level media supervisors, and superintendent. You might also send copies to regional and state media directors, the PTA president, or school board members. However, in distributing a semester report or any other information, always respect the chain of command. Be sure to find out if your principal prefers to receive the copies and then distribute as he or she wishes.

Media Program Goals and Objectives

Each year you should develop goals and objectives for the library and distribute these to the administration also. Long-range goals as well as short-term goals should be developed. Some areas in which you could choose goals are:

media skills instruction
media production for students and teachers
public relations
organization of materials
media center atmosphere
professional activities
curriculum planning
extracurricular activities

An example of a short-term goal for a school year could be planning with teachers to develop independent research activities for students. An example of a long-term goal for several years would be implementing computer applications for library management.

Be sure to include specific indicators that will show what activities are being used to meet goals or the methods which will be used to evaluate progress or completion of the goal.

Distribute copies of the goals to the administration and evaluate the progress on a regular basis during the year. At the end of the year, you will have another report for the administration on the goals reached and future strategy for accomplishing long-range goals. 🕮

Augie E. Beasley and Carolyn G. Palmer are media specialists at East Mecklenburg High School in Charlotte, North Carolina. They are the authors of the article "How to Develop An Audiovisual Production Center" in the March/April 1986 issue.

No Time to Get Organized? Read A Book or Two!

By Shirley Fetherolf

How-to books written for everyone from the housewife to the CEO brought order into this librarian's life. She shares the likely and unlikely titles with you.

"Needs to get organized," wrote the principal on my yearly evaluation. It was true. Not only was I fully booked for library orientations and research classes, but I had also expanded instructional television taping, volunteered to do purchase and distribute computer software for the district, started supervising a computer lab located outside the library, took on a major weeding project, and more. Something had to go, and I didn't want it to be me.

Hoping to glean tidbits that would apply to school libraries, I started studying the glut of how-to-get-organized books written for housewives and executives. Eventually I developed some good ideas, which I presented at the Indiana school librarians' convention in 1990. Here's what I learned and the titles of some of the books I learned from:

Clutter's Last Stand by Don Aslett (Writer's Digest Books, 1985). Aslett emphasizes streamlining your environment through de-junking. Be ruthless. Is so much junk crowding your shelves that students can't see the good books? Weed out books that haven't moved since the 1930s. Cast a critical eye at the stacks of magazine back issues. How many are not even indexed in *Readers' Guide?* Before you spend $500 for more magazine boxes, determine which titles are really used by students. Is broken-down, obsolete equipment taking up valuable space? Have an auction to dispose of it. Empty shipping boxes, old flowerpots full of dead plants—if you have them, toss them.

Make Your House Do the Housework by Don Aslett and Laura Aslett Simons (Writer's Digest, 1986). How furniture is arranged can drastically cut down the time spent in cleaning and maintenance. Using the "discipline of structure" I made mess-making impossible (or at least more difficult) in my library. For example, lounging students were in the habit of propping their feet on the oak coffee tables near the magazine racks. I moved the tables beyond the reach of the students and saved countless reprimands throughout the day. Students left pop cans, candy wrappers, and sunflower hulls on the bookshelves in an alcove. I moved the table that sat in that alcove into an open area and, presto, no more trash on the shelves.

Doing It Now by Edwin Bliss (Scribner, 1983). "Well begun is half done." "Do the worst first." These are two of the 45 motivational sayings that the author recommends be posted around your house or office. Self-discipline is where success starts, according to Bliss, who tells how to deal with the top 40 excuses for procrastination. How many librarians whine about lack of clerical help? Don't just complain—take action, and do it now.

How to Get Organized When You Don't Have the Time by Stephanie Culp (Writer's Digest, 1986). This book is divided into two parts: organizing your time and organizing your space. There's even a chapter on organizing your car. Culp started her own business, called "The Organization," which is dedicated to creating order from chaos. First, she says, identify your mission. (*Infopower,* a recent ALA publication is a good source of mission ideas for librarians.) Next set priorities and goals to achieve that mission. List unfinished business and make a to-do list. Transfer the to-do list to a project list and then schedule your plan of attack. Sounds easy, doesn't it?

File, Don't Pile by Pat Dorf (St. Martin's Press, 1986). As sure as the sun rises, more paper will flow into your life. This book deals with setting up files to organize papers. Dorf, a former librarian, says uncontrolled information is not a resource but a burden. If you don't know you have it, or you can't find it, it's of no value. Another of her sayings that I live by is, "What's the worst thing that could happen if I throw this away?"

It's Here . . . Somewhere by Alice Fulton (Writer's Digest Books, 1985). Fulton says how your physical space looks reflects your mind. Does your space say "scatter-brained?" Dabs of book processing supplies were located in three different rooms in my library. Using Fulton's ideas for organizing centers in a kitchen—a tableware center, a cooking center, a baking center, and a clean-up center—I created a book processing center and gathered all the tools and supplies in one spot.

What They Still Don't Teach You at Harvard Business School by Mark McCormick (Bantam, 1989). One chapter of this book is titled "Time Bombs That Can Blow Up Your Carefully Structured Day." Another chapter emphasizes the impact of your treatment of janitors and secretaries, the secret rulers of every school, on your success or failure. In our school, the director of the gifted program had a "put-them-in-their-place" attitude that torpedoed her first year on the job. Treat other workers with respect or you may get torpedoed too.

Totally Organized by Bonnie McCullough (St. Martin's Press, 1986). Her chapter on getting children organized and motivated to work at home would also apply to student assistants. Break a big job down into small parts and assign the parts to student assistants. Make a poster of daily duties so that students can check off the completed duties.

Ordering Your Private World by Gordon McDonald (Oliver-Nelson, 1986). McDonald was formerly the pastor of the largest church congregation in New England. He looks at organization as a way to avoid burnout. Here's a quote I found helpful: "Simplification is very important. Some of the greatest people who ever lived didn't spread themselves thinly in lots of different pursuits, but had a clear sense of what their mission was and plodded steadily in that direction." How many librarians spread themselves too thin by taking on responsibilities that aren't related to their mission?

Time for Success—A Goal Getter's Strategy by Alec MacKenzie (McGraw-Hill, 1989). This book was such a powerful motivator that I stopped reading in the middle of it to do a task I had been avoiding. MacKenzie believes that not one person in ten carefully prioritizes his tasks for the day and develops a plan for accomplishing them. The library application: plan your work and then work your plan.

How to Organize Your Work and Your Life by Robert Moskowitz (Doubleday, 1981). Moskowitz advocates devoting your efforts to what you do best, as well as what only you can do. Draw up a chart dividing library jobs into two columns—professional and clerical. How much of your day is spent doing things your student assistants could do? Make the people around you more experienced, knowledgeable, and skillful; then, reap the benefits. It pays to train student or adult aides well because delegation can increase your effectiveness tenfold.

Teamworks! Building Support Groups That Guarantee Success by Barbara Sher and Annie Gottlieb (Warner, 1989). In *Wishcraft*, their best-selling first book, the authors showed how to make a flow-chart plan for achieving what you really want in life. *Teamworks!* continues this concept with instructions for setting up a group of people who can help you develop plans for any goal and give you information and contacts. They warn that *isolation* is a dream killer. How many of us are isolated from other teachers. One successful librarian named an advisory committee of students, an administrator, and members of the community, which meets quarterly to set goals and discuss library direction.

Shirley C. Fetherolf has been a library-media specialist in Arkansas, Kansas, Indiana, and Ohio. She is currently substituting in the Cleveland, Ohio, area school districts while seeking a full-time position. In addition, she is doing free-lance writing and desktop publishing. Shirley is also a BOOK REPORT reviewer.

Living a Beautiful Life by Alexandra Stoddard (Random House, 1986). Stoddard gives directions for transforming your cluttered and hectic existence into "a beautiful, more ordered life." Her approach to organization focuses on taking time to smell the roses rather than compulsively rushing from one task to another. "Only by paying careful attention to the simple details of daily tasks and to our immediate surroundings can we live vitally and beautifully all the days of our lives." Her chapter on "how to turn a 15-minute lunch break into a restorative experience" would be appealing to most librarians.

How much of your day is spent doing things your student assistants could do? Make the people around you more experienced, knowledgeable, and skillful; then, reap the benefits. Delegation can increase your effectiveness tenfold.

The Organized Executive by Stephanie Winston (Warner, 1983). This author advocates punching holes in big jobs by doing tiny parts that can be done in five minutes or less. By establishing two or three clear-cut objectives, the librarian can break insurmountable tasks into simpler components that can be handled one at a time. Get the most important things done first.

The Seven Habits of Highly Effective People by Stephen Covey (Simon & Schuster, 1989). Did you ever hear the story about the lumberjack chopping down trees with a dull ax? When asked why he didn't stop to sharpen it, he said he didn't have time! Could you be more effective if you changed some of your habits? This book would be an excellent addition to your professional collection.

Am I totally organized now? No, but I've come a long way from that evaluation almost 10 years ago. Simplifying, focusing on my mission, and saying no have saved me from burnout and made me a much more effective as well as professional librarian.

Moving A Library

Faced with the prospect of moving books and shelving to a new library addition within her high school, Jan Spiro Kiikka of Philo, Ohio, asked BOOK REPORT *readers for suggestions. Of course, we forwarded the ideas to Jan as soon as we received them since she was moving during the summer months. Here are two of the answers for your reference if there's a move in your future.*

We had to move our library two different times—from our old location into temporary quarters and two years later to our new permanent quarters. First, we moved from the second floor of one building into the basement floor of another building, about 500 feet away. Our shelving and furniture had to be moved with us.

We were fortunate to have good, sufficient help from one teacher, four college students, and a crew of high school students in a work program who took care of tearing down, moving, and reconstructing the shelving. This high school crew also did the carrying for us.

We obtained large, sturdy cardboard boxes from a local grocery store and numbered them in sequence.

The teacher and two of the college girls removed the books from the shelves, packed the boxes in order and kept them in sequence. The construction crew took down the then-empty shelving, moved it to the temporary quarters where it was reconstructed to fit that area.

The packed, numbered boxes were then brought over to the other two college girls and myself. We unpacked the boxes and placed the books on the shelves. The empty boxes were taken back and packed in sequence; shelving torn down, moved and reconstructed; boxes of books carried over and shelved.

We moved everything, books, AV, and machines in this manner. We used a pick-up truck for some heavier items. There was no confusion; nothing lost or damaged; little or no mistakes. Our magazine collection did get messed up a bit, but the four college girls were able to correct that in a short time. Competent help and supervision were of utmost importance. The entire move took five days.

In the second move, we moved from the basement location to our new quarters on the first floor of the new school. We received new furniture and shelving so we did not have that problem. We used the same procedure of numbering, packing, and moving boxes in sequence.

The work crew was made up of our special education teacher and his class who packed the boxes and carried them to our library student workers and me in the new location. This move took about four days. There was only one day during this move when we were unable to circulate books to our student body.

—Barbara H. Deaton, Breathitt County High School, Jackson, Kentucky

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I have been involved in three moves so perhaps some or all of the following ideas will be helpful.

In the first move approximately 8,000 volumes in an elementary library had to be stored over summer while three classrooms were renovated for an enlarged library to be equipped with new furniture and shelving.

Parent volunteers tied books in bundles which were loaded on carts and moved to the multipurpose room along with furniture and cabinets. Because the new library was not ready in the fall, the old shelves were temporarily erected and the books were untied and shelved.

The biggest drawback was sore fingers from tying so many bundles. Also, the books were not properly covered so some were soiled during storage.

In the second move, to the new library, we designated the areas for fiction, nonfiction, reference and so forth. We drew up a schedule to use the children in 20-minute time blocks to transfer the books. When each class arrived, the library clerk handed an armload of books to each child, emptying each shelf in sequence. A volunteer led the children single file to the new library, three doors down the hall. The children handed the books to volunteers who shelved the books in sequence as they arrived, leaving the top and bottom shelves open for expansion. After depositing their armload of books, the children returned to pick up a new load, so there was a continuous procession of children and books.

Elementary-age children enjoyed this activity, but I'm not sure of the cooperation of teenagers.

In the third move, a small public library moved books and shelving from an old building to a new one about a half mile away. One group of adults packed the books in cartons. As the shelves were emptied, they were dissassembled and moved by another group to a new building for reassembling. Filled cartons were transported to the new building and emptied by another group.

—Elizabeth Anderson, Librarian, Penn-Delco School District, Aston, Pennsylvania

Moving a Collection

By Lynette Werdin

Sometime in your career the principal will casually announce that soon the library will be getting a new floor, a new carpet, a new paint job or a new location. This sounds good until you realize it also means every book must be moved. Since I've been through several moves, I've developed some guidelines that may help you keep your panic level down.

Before Moving Day

☐Make a list of the first and last book on *each* shelf. "Annotate" the list to include notes such as "top shelf," "empty shelf," "large stack," and "low stack." Make several copies of this invaluable list and store at least one copy in a safe place.

☐Be sure you have one empty box for every shelf (about 25 books per shelf) and a generous supply of packing tape. If you can't get enough free boxes from grocery or carry-out stores, purchase boxes from a moving company. Use small to medium-size boxes because large ones are too heavy to lift when they are filled with books.

☐Recruit the most accurate, mature, hard-working library helpers you have. Be sure to recruit some strong adults to lift the boxes.

Packing Day(s)

☐Plan to have six to eight helpers for packing. With a packing team of six, figure on one hard day's work for every 5,000 books to be packed.

☐Pack the books so they will be in order when taken from the box. Usually two layers of books, spine up so you can read the call numbers, will fit in one box. (The books will be removed from the box in reverse order.)

☐Label all boxes carefully with first and last call numbers of the books included.

☐Store the boxes in the order of unpacking if possible. Don't just dump the boxes in a storage area between the moves.

Unpacking

☐Use experienced workers who know how to shelve books properly. Have several adults to lift boxes.

☐Before you begin unpacking, label each shelf with a piece of masking tape to indicate shelf contents. (See the list of shelf contents you compiled before packing began.) If the books are going back to the same shelves, you can label the shelves before the books are removed and packed. Don't forget to label the empty shelves. This step is the key to a "no headache" move.

☐When the boxes are brought from storage area to the new library, place the boxes as close as possible to the shelves where the books will be shelved.

☐Unpack carefully and take time to double check the shelf labels. You will spend more time in unpacking than you spent in packing.

☐Do a quick reading of the shelves when you are finished.

This plan can also be used in situations where the books are being moved on book carts rather than in packed boxes. Experienced library workers are especially important in moves by book carts because it's easy to reverse books when unloading the carts.

Lynette Werdin is the Media Specialist at Kaneland High School in Maple Park, Illinois.

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12

ways to cut library losses

By Marie O'Connor

The search of a professor's house reveals more than 1,000 books removed from his college library over the years of his tenure. Someone in Mexico sends a request for a number of books from American libraries: subsequent investigation shows there is no such person. A public library thief is finally discovered: the books he took were valued in the tens of thousands of dollars. Old and rare books are missing from a special library: none are recovered. And each inventory of our high school libraries routinely shows losses which could consume one-fourth or more of the current budget if they were replaced.

Theft and vandalism are probably two of the most distressing facts of a librarian's life. It is small comfort to know that all libraries are affected, and the high school librarian, often alone or with a reduced staff, can feel overwhelmed at the thought of trying to alleviate these losses.

Librarians realize that anyone who is really determined to take materials or to deface them will probably manage it. It is the casual "I didn't bring my library card today" or "I'll see if I can get away with it" occurrence that seems to account for most of the high school's problems; however, there are some common-sense strategies that can help.

Here is a summary of some ideas gleaned from reading, from talking to other librarians, and from experience:

- *Put it behind the circulation desk.* Despite our belief in the theory of open stacks and freedom of access, sad experience dictates that the Chilton manuals, books on sex or the supernatural, school yearbooks, periodicals, and material on the current hot topic will have to go behind the desk. Special notations on the catalog cards, reminders at orientation, and particular attention to a student's research needs will be necessary to assure that these items are utilized when needed.
- *Use a charging machine to eliminate illegible signatures,* or those that read "Michael Jackson" or "Quiet Riot." Insisting that students be responsible for whatever is checked out on their library cards (we check the library card against the student's ID before check-out to be sure it is indeed his card) teaches them responsibility and helps insure return of materials "I checked out for my friend."
- *Ban the wearing of coats or jackets* and the carrying of tote bags, backpacks, briefcases, oversize purses, or any other type of bag in the library. Our losses were cut dramatically after we instituted this ban.
- *Have an adult do a door check.* Either a librarian or a member of the support staff can stand at the door; students must show the date-due card in their materials as they leave.
- *Mark some material "no check-out."* While most high schools allow reference books to go out on an overnight basis, the new set of encyclopedias, expensive reference books and those in constant use, the SIRS looseleaf books (the articles inside may be checked out on an individual basis, but the notebook must be examined at the counter in our center) and the automobile magazines may need to be "IMC use only." Color code these materials with a piece of red tape across the top of the spine. This acts as a visual aid during door check.
- *Allow no check-outs during second semester* by anyone still owing material from first semester [see "Tips," Sept./Oct., 1982, p. 8]. This at least keeps a bad situation from getting worse.
- *Schedule a staff member to circulate* as much as possible on the floor to help students find what they need. This also tends to discourage casual vandalism.
- *Dispose of the four-way carrels* that offer convenient hiding places. Put the single carrels with their backs up against a wall or a one-sided stack. Students still have some privacy, yet remain in sight.
- *Rearrange the furniture* to afford an unobstructed view of all exits.
- *Rotate the library aides* at different jobs so that the same person does not do check-outs all the time. Many school librarians have found to their dismay that some of their material is lost because of an aide helping a friend.
- *Send overdue notices out as soon as possible* after the due date. Materials tend to get lost when a student has them too long.
- *And, if you can, get a security system.* At the price of materials today, an $8,000 system will pay for itself in a few years.

Some students may grumble at practices such as the door check, but most of them realize that in these days of airport security systems, stores with theft-deterrent bars attached to clothing, and security checks in public buildings, it is unfortunately a way of life.

This list is not complete, and the ideas are probably not new to you. Some may not be feasible for your school. Certainly you will need administrative sanction to implement many of them. But they *do* work. Practices such as checking the ID against the library card and doing door check become a part of the routine, while others, like rearranging the furniture, are a one-time job.

But wouldn't it be great just to be able to concentrate on library business instead of crime prevention? 🕮

Marie O'Connor is the librarian of the Hillcrest High School Instructional Materials Center in Country Club Hills, Illinois

Designing or Redesigning a Library

Rita Kaikow

Five years ago, the library was included in the major renovations of our large suburban high school. In addition to asking the librarians to envision what we'd like to see in a new facility, the principal also appointed me to the redesign committe for the building. I later became the chairperson. The renovation is now completed, and we have a facility that we feel will prepare our students for the 21st century and beyond.

Based on this experience I offer the following guidelines to anyone embarking on a similar task:

- Welcome the opportunity to be involved. I feel this experience afforded me the opportunity for both personal and professional growth.
- Be prepared to take on unfamiliar roles and stretch your workday.
- Seek the full support of your library and building staffs. You'll need their help when the project takes all of your spare time.
- Be prepared to feel that you may never see the light at the end of the tunnel.
- Ask questions and provide answers to educate others on the functions of the library. There will be many interpretations of what a library is and what it does. Do not take it for granted that your needs will be met even if the architects are experienced in the redesign of school libraries. You'll find that the longer the chain of communication between you and the contractors the more the likelihood of misinterpretation and error.
- Write your wish list of what you know is essential to the operation of a library. Be prepared to compromise, but not too much. Stand firm on the important points.
- Expect the unexpected. This includes information that seems to vanish as quickly as it is conveyed to others *unless* you follow through.
- Be ready to handle changes in the morale of students and staff who will be inconvenienced during the renovation.
- Have a plan to deal with limits on your usable space during relocation. (Our library was relocated in the gym for the duration of the renovation.)
- Try to keep the collection accessible to students. Limit long-term storage to nonessential supplies. Seek to have enough space for your staff to work and sufficient seating to accommodate at least one class of students.

To prepare yourself for your involvement in design and redesign, here are some additional sources of information.

Richard W. Boss, *Information Techologies & Space Planning for Libraries & Information Centers*, 1987, G.K. Hall.

George Buchanan, "By Design: It's All in the Details." *School Library Journal*, February 1990, pp. 25-27.

Margaret Becket & Henry Bradford Smith, "Designing a Reference Station for the Information Age," *Library Journal*, April 15, 1986, pp. 42-46.

"The Chair Tables the Motion: A Special AL Report on Library Furniture." *American Libraries*, April 1988, pp. 261-272, 297-307.

Bill Chase, "Drawing Strength: Skillful Design . . . and A Little Trickery," *School Library Journal*, February 1990, pp. 21-25.

Ruth Ann Davies, "Facilities Planning," in *The School Library Media Center: A Force for Educational Excellence*, 2nd edition, 1974, Bowker.

"Design Today," column by Andrea Michaels. *Wilson Library Bulletin*, January 1987, February 1987, September 1987, April 1988.

"Exploding Light Fixture Damages Books in Oklahoma." *Library Journal*, January 1986, p. 27.

"Facing the Public," column by Will Manley, *Wilson Library Bulletin*, November 1989, pp. 70-71.

Ruth Fraley & Carol Anderson, *Library Space Planning: A How-To-Do-It Manual for Assessing, Allocating, and Reorganizing Collections, Resources and Facilities*. 1989, Neal-Schuman.

Frederick G. Knirk, *Instructional Facilities for the Information Age*. 1987, ERIC.

Bernice Lamkin, "A Media Center for the 21st Century," *School Library Journal*, November 1986, pp. 25-29.

"Libraries from the Inside Out," *American Libraries*, April 1989, pp. 297-307, 341-351.

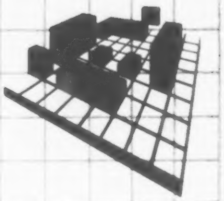
Betty Martin, "What Facilities and Equipment Should be Provided for the Media Center?" in *The Principal's Handbook on the School Library Media Center*. 1978, Gaylord.

Robert H. Rohif, "Library Design: What Not to Do: Successful Library Building Programs Avoid These Common Pitfalls," *American Libraries*, February 1986, pp. 100-104.

Andrew Yeaman, "Vital Signs: Cures for Confusion," *School Library Journal*, November 1989, pp. 23-27.

* * *

Rita Kaikow is the Librarian at Oceanside High School in Oceanside, New York. Even after her five-year stint with blueprints, libraries in gyms, and plaster dust, she notes "a special thanks to Principal Richard M. Kraemer, who handed me the ball and let me run with it."



Librarians' Roundtable on Space Planning

It's hard to think of a room in a school building that requires more delicate planning than the library/media center. You must house hundreds of books and their users. You need to allow everyone access to the collection of printed and nonprint material, but you also want to offer a quiet place for the student who found the book he wants to read.

An additional handicap for many librarians is the fact that what is now the library was not intended for that purpose. Originally, it was an industrial arts classroom, two English classrooms with the wall knocked out, or whatever other creative arranging an administrator could think of when he had to find more space.

While every reader's library is unique, some problems are held in common. We asked a group of BOOK REPORT writers to share their experiences and their thoughts on making the most of the space you have. Here's what they said . . .

If you could talk to the architect today, what features of the library would you ask him to redesign, add, or take into consideration in a future library?

•

The windows. Position the windows so that no direct sunlight hits the books or magazines. Ultraviolet light has caused fading and glue-weakening.

•

The lights. Don't put lights directly over the shelves, or don't put the shelves directly under the lights. Either way causes shadowed shelves. Ask the architect not to put the heating units under the shelves, creating 52-feet of unusable shelf space.

•

Proximity to an outside entrance. Film and other deliveries must go all through the building to get to us.

•

Eliminate the second floor of a bi-level design. The upstairs is completely useless because we have no one to staff it. Believe it or not, the card catalog was once located upstairs.

•

Use tile instead of carpeting in heavy traffic areas. Eliminate roof support poles if at all possible.

•

Elevate the office area and enclose it in glass on three sides so the librarian can see the entire reading and stack area as well as be accessible to the student librarians at the check-out counter.

•

Add specially equipped carrels for previewing and viewing audiovisuals.

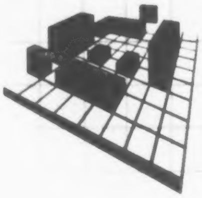
I am outraged with multipurpose use of a room—for example, AV viewing, taping and slide production, conferences, specialist work center—all in one room.

•

Thermostats in several areas. Acoustical design to reduce noise levels. . . .built-in, secure display cases. Our school was built in the era of openness in schools. Consequently we have an open library. Our walls are our bookshelves and classrooms are directly off the library. With no walls or doors, many of our books grew legs and walked off.

•

Space to expand.



What's the first thing you notice when you visit another school library?

Spaciousness or lack of it. How far apart the tables are, how light and roomy the area seems. Whether or not the librarian has an unrestricted view of the entire room.

•

Displays.

•

Shelving, followed quickly by what type of seating is provided for the students. Where is the card catalog? Where is the *Readers' Guide*? How can I find materials in this library? I think high school students need very clear guides telling them where things are.

•

Atmosphere—windows, display areas. Working areas divided rather than wide open, warehouse effect. Evidence that the library is being used.

•

Is it in the center of school activities or off by itself? Does it seem open and inviting—with plants, colorful posters, books on display. Advertising helps in our business too!

•

Neatness—if books are in place on the shelves and not piled on carts and on the floor. If there are many books in neat displays, posters on the wall, and plenty of study seats.

•

Is it an inviting place? If every single book is in place, I become most suspicious (that is, is anything being used?).

•

Can you see everyone?

Photo: Brodart, Inc.

Shelves . . . What advice do you have for someone who is getting new shelving?

Flexibility in adjusting shelf height is helpful, but students love to pull out the supports so the books crash to the floor. It would be nice to have all shelves accessible to wheelchair students, but that would require so much floor space.

•

Metal shelves instead of wood. Our old wood shelves damage books as they are being shelved or removed. Deep shelves to handle oversize books.

•

Pick wood or metal shelving and stick to it for aesthetic purposes. Use a variety of shelving types — double-face, single face, low, etc.

•

All our shelving is flexible, but I find that it is necessary only in the reference section where the books are generally larger. All the other shelves remain at a regular height and are not adjusted.

•

Flexible shelving should not be easy to change. Tricksters have a way of removing one of the metal clips and setting up an avalanche when the next person touches the shelf.

•

Color in shelving helps "atmosphere."

•

Make sure the shelving is the right height for the age group you serve.

•

Do not use highly varnished shelves. The book ends slide.

•

Determine shelving size for each division of your collection—general, reserve, reference, fiction—then add 50% more in each area.

•

Too much shelving comes in one long expanse and must be artificially broken down—not logically broken by divisions.

•

Make sure the wood is treated. Termites attacked ours last year.

BEST COPY AVAILABLE

•

Wood shelves add warmth to a library as well as less noise when moving books and book ends. Books fall from one side of a two-sided shelf unit and consequently get "lost" on the other side, even though we stagger our shelves so one side's shelf seems to block or back up the books on the other side. Boards or dividers to separate a unit into two distinct sides would be beneficial.

•

Get as much shelving as possible. It fills up quickly. Order many sturdy book ends.

•

Try to get wood shelves if possible. I have formica-covered chipboard and book ends really slide. And, the foam quickly peels off foam-backed book ends.

•

As flexible as possible.

•

Be sure the shelves are placed so you can see the entire collection, or at least have the shelves angled so the person in the circulation desk can look down each aisle at a glance.

•

Measure carefully first! Then ask this question: Do I really need more shelving or do I need to weed more often?

•

The lowest shelf should start about one foot off the floor.

•

Laminated formica shelving held up with brackets was installed in the magazine storage room. As soon as we put our *National Geographics* on the shelves, they crashed to the floor! The contractor added more brackets for more support, but the shelves are still unstable and bowed. Our library shelving is adjustable metal with a formica case and clip-on, wire book ends. Those did not work at all. Piles of books were constantly on the floor. We purchased metal book ends with cork bottoms, but even so the books fall if more than two or three are removed because the book ends slide on the slick shelves. The formica case overlaps on the end of each section, making it difficult to see and remove the first two books on each stack.

How do you get the most from your shelf space?

Don't be afraid to reorganize. Some sections will grow at a more rapid rate than others—for instance, computer books. At least once every two years, do a major weeding and consolidate sections.

•

Keep all oversized books on the bottom shelf which allows for uniformity on the regular shelves.

•

Two sets of lower (4' high x 8' long) two-sided shelves are located in the center of the library. Frequently used reference materials—encyclopedias, dictionaries—are located there. This gives easy access and the shelves divide the library so that a class can work on one side while students from study hall are on the other.

•

Use tops of low shelving for displays and consumable materials.

•

Don't shelve nonprint media on the open shelves. It takes up too much space.

•

Use even the tops of the shelves for books. I also display books on ledges and any other open areas.

•

Use high density shelving in fiction and nonfiction.

What changes have you made recently in library arrangement?

•

When a career center was established, the traditional library office (with a glass wall separating it from the main library) was converted for that purpose. The library aide's desk and work area remains in the center so she's there to supervise use of the center.

•

Wired two old library tables to be used for microfiche readers and microcomputers.

•

Created a display area near the door. Keep browsing materials, records, and action area (circulation) together.

•

I tried casual floor seating on cushions near the paperback racks but it doesn't work out with middle school students. Too much "monkey business."

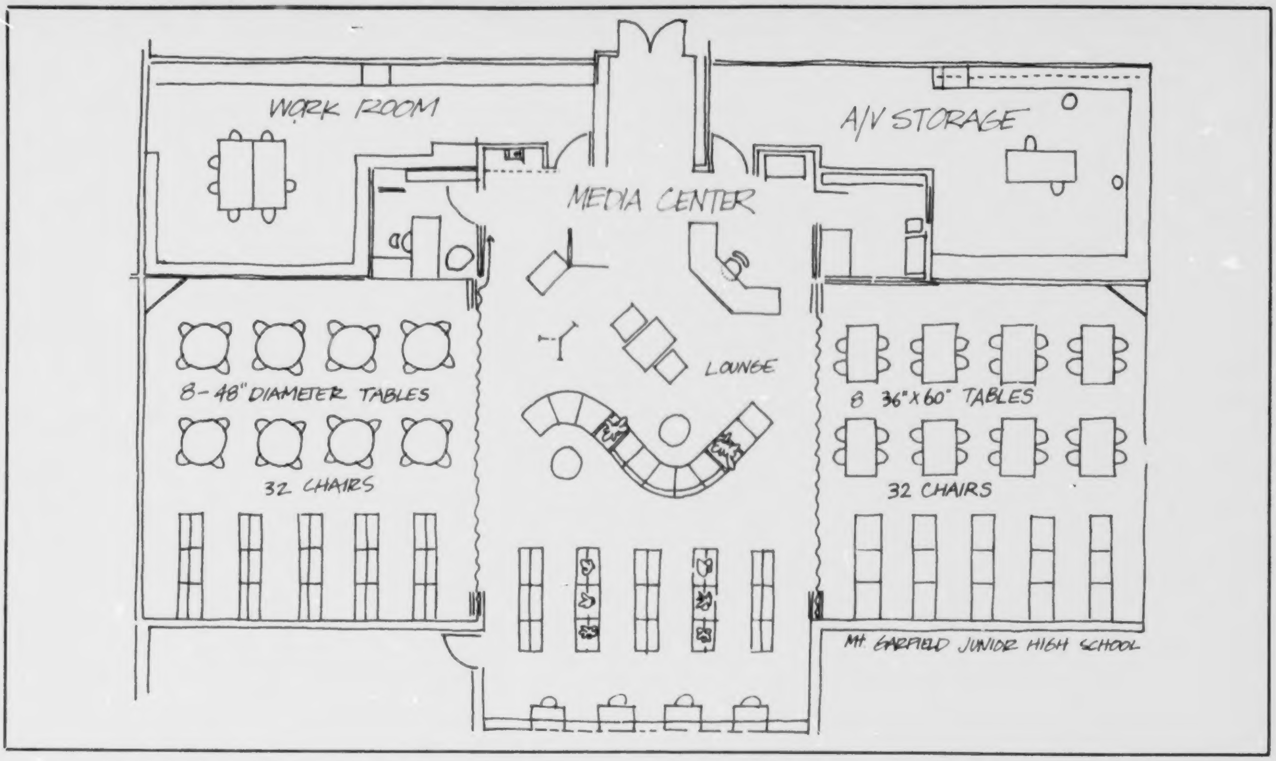
Dedication Not Design

You've asked all the right questions concerning space planning [in the survey]. I'd only add that most of us are in libraries which are far from perfect and for which we will probably never get to help plan an addition.

I have been in beautiful but lackluster, large libraries and I have been in warm, wonderful, small libraries. As far as I'm concerned, architectural design has little to do with a successful school library.

Take a warm, caring librarian who loves books and students, put her or him in a crackerbox or a showplace, and you'll still have a successful program. Libraries are warm, breathing entities, never just space. Dedication not design is the key. — *Barbara Jo McKee*

[The unasked question:] Should space be a drawback? No! We have a 630-square-foot media center and we run a dynamic program for 500 students. Don't let the lack of space get you down! — *Jim Weigel*



•

Eliminated six-person study carrels. Bought revolving paperback book racks. Weeded one card catalog and thus eliminated one entire 54-drawer catalog.

•

Moved the book collection to make it more organized, and posted signs-Fiction and Biographies, in 2-foot-high letters. In the works is a mobile to point out *Readers' Guide*.

•

Arrange and rearrange the furniture annually. This makes it less boring for my students, the faculty and me, too.

•

A library classroom was divided so that half is now a computer workroom with a window to my office for supervision.

Your dream library would have

No hidden areas for students to hide in.

•

Space between tables to allow less table-to-table talking.

•

Light colors for a bright cheery atmosphere.

•

Even though the magazines sometimes crash down (see photo, p. 18), Donna Clark is pleased with the library shown in the floor plan. She was one of the few who reported that they were involved in initial planning. She points out that two classes can work in the library at one time. Both ends of the room have pull-down screens and the library skills teaching area (square tables) has a chalkboard.

If she were making changes now, she would put more space between the circulation desk and the storage room door (for ease in moving equipment) and add shelves behind the circulation desk.

Taking part in this roundtable discussion by mail were:

Melanie J. Angle, Librarian, St. Albans (West Virginia) High School
Jon B. Castle, Gate City (Virginia) High School
Joan Chezem, Cincinnati (Ohio) Country Day School
Donna Clark, Mt. Garfield Middle School, Clifton, Colorado
Nan Daubenspeck, Rushville (Indiana) Junior High School
Ann Foulkes, Allendale Columbia School, Rochester, New York
Sister Ann Maureen Gallagher, Archbishop Ryan Girls' High School, Philadelphia, Pennsylvania
Virginia Gonci, Lyme/Old Lyme Middle School, Old Lyme, Connecticut
Janis S. Graham, Henrico High School, Richmond, Virginia
Alice W. Greene, Grove City (Ohio) High School
Bette Hudnutt, Napoleon (Ohio) City School
James W. Ickes, Cedar Crest High School, Lebanon, Pennsylvania
Mary Nemeth, Upper Arlington (Ohio) High School
Barbara Jo McKee, Streetsboro (Ohio) Schools
Greer Argyros Mulholland, Brentwood High School, Pittsburgh, Pennsylvania
Robert L. Otte, South Christian High School, Grand Rapids, Michigan
Winifred Sihon, Maywood Junior High School, Issaquah, Washington
Ellen Spring, Camden-Rockport High School, Camden, Maine
Mary Vos, Ordean High School, Duluth, Minnesota
Jim Weigel, Killingly Junior High School, Danielson, Connecticut
Jo Winzenread, Alameda (California) High School

Notes

- Lots of electrical outlets.
- An adjacent classroom.
- Shelves deep enough to hold audiovisuals.
- Adjacent lounge area for teachers, with copying equipment and coffee.
- Air conditioning.
- Workroom with running water.
- Tables that cannot be inscribed for future generations.
- Metal chairs that are comfortable but cannot come unglued from the rocking motion that all teenagers are heir to.
- Slanted shelves for displaying books. I only have three and books displayed on these circulate rapidly.
- Accessibility to entire school.
- A teacher center like a lounge, full of professional magazines and books, media production equipment, bulletin board, comfortable chair, typewriter and telephone.
- On one level and designed for use by physically handicapped students.
- Non-glare or dark table tops.
- Area near periodicals for casual furniture — couch, beanbags.
- Lots of signs
- The library should be staffed, of course, according to ALA specifications and, while I'm dreaming, I would like lots of bright and eager student library aides with excellent attendance records!
- Ample seating (individual carrels, small and large tables). Ample, moveable shelving. Ample facilities for audiovisuals, computers, and production. Ample books, magazines and media. Ample, very ample budget to support the above!

Time Management and Space

By Jim Weigel

✓ Limit your office file space and weed viciously.

✓ If 99% of your incoming mail does not go into the waste basket, you are not doing it right!

✓ Be full but not crowded. Crowded takes up your time when you have to "uncrowd" things.

✓ Use a "tickler" file to organize your work. Have a file for each day and each month. As things to do pass across your desk, toss them in the folder when they must be completed.

✓ Large projects should be divided into smaller ones. Better to do a little bit each day than to have a lot to do all at once.

— Jim Weigel is the librarian-school media specialist at Killingly Junior High School in Danielson, Connecticut

A Check List for Day-to-Day Management of a School Library

By Eloise Richardson

In order to organize the many tasks that are part of managing a school library daily, one needs an overview of the typical processes. The check list below serves as my overview and helps me to categorize my work. It may also be helpful to the first-year librarian or to a librarian moving from an elementary school to a secondary library. The categories are listed in order of importance in my library.

Aide Supervision

1. Adult media aides
   a. Assign duties
   b. Daily consultations
2. Student aides
   a. Check attention
   b. Observe circulation procedures
   c. Observe shelving procedures
   d. Observe performance of individual tasks
   e. Test library skills and procedures
   f. Grade tests and performance

Circulation Supervision

1. Change daters
2. Process overdues
3. Process fine slips
4. Compile statistics

Library Skills Instruction

1. Keep record of scheduled classes
2. Plan skills lesson with classroom teachers
3. Produce, maintain worksheets and other teaching aids

Selection

1. Select new purchases by categories (nonfiction, fiction, reference, and audiovisuals). Consult catalogs and other sources. Consult with teachers on audiovisual selections
2. Develop magazine order to subscription agency
3. Select posters and other supplies
4. Prepare and file requisitions and purchase orders
5. Check the status of back orders
6. Maintain record of orders

Processing

1. Check publisher's catalog cards to determine if Dewey number is most useful one for the collection
2. Supervise processing of new items by aides
3. Send notification of new materials to teachers
4. File catalog cards and shelf-list cards

Bibliographies & Book Carts

1. Develop subject bibliographies
2. Place books on reserve for classrooms
3. Update bibliographies when new materials are acquired

Budget

1. Allocate total amount in four categories of selection and ordering.
2. Keep a running balance in each category.

Vertical or Information File

1. Mount and laminate clippings
2. Designate categories for subject heading and for preparing catalog cards
3. Periodically weed out-of-date materials

Preparation & Revision of Lists

1. Paperbacks by category
2. Audiovisuals by Dewey numbers
3. Vertical file by subject headings
4. Poster and pictures files
5. Bibliographies

Newsletters and Reports

1. Prepare monthly newsletter to teachers
2. Prepare yearly report to principal

Inventory of Supplies

1. Supervise periodic inventory of supplies

Eloise Richardson is the Librarian at John Evans Junior High School in Greeley, Colorado.

Notes

The Sixties Trivia Challenge
A Display for Kids & Parents

By Carol A. Burbridge

Two years ago our social studies curriculum was split into separate segments. The seventh graders cover early American life through the Reconstruction, and the eighth graders study the period from the Reconstruction to the present. What we had was a longer time to cover material in greater depth. What we didn't have was a textbook that covered the recent decades in more than just superficial detail.

To introduce our students to some of the events of recent times, the social studies teacher and I expanded on a short quiz about personalities, which had been prepared by another teacher. To involve both classes in the experience, we used the quiz and display materials as a schoolwide contest. We posted photocopied pictures of some 70 personalities in display cases throughout the building, along with artifacts such as record jackets, posters, and books. Each picture was mounted on construction paper on which we had written the clue for that personality. All of the clues with fill-in blanks were printed on a single sheet and distributed to students.

We selected people from different walks of life, ones whom many of the parents would recognize and ones our students should be aware of. Students were allowed to ask family members for help as well as use library references. The display was in place during parent conference days. The competition to name each individual became so great that teachers and other staff members wanted to join in. We eventually provided copies of the trivia questions to all.

The challenge and its display did engage children, their parents, and the staff in a common endeavor—and filled a gap in our textbooks.

Only a sampling of the clues appears below, but it may be enough to test your memory of the decade. (Answers below.)

1. He was Vice President of the United States under President Richard M. Nixon, but he resigned under the threat of scandal.

2. This Southern segregationist barred blacks from his restaurant by brandishing an axe.

3. Many young people supported this poetry-writing candidate for president in the 1968 presidential elections.

4. This former governor of New York came from a rich and famous family. He later became Vice President of the United States.

5. A leader of the civil rights movement, this Baptist preacher won the Nobel Peace Prize.

6. The name of this leader of North Vietnam was given to a trail in Vietnam that was much in the news.

7. This former governor of Alabama once ran for president of the U.S. He first gained national attention when he barred blacks from the state university.

8. This black, female congressional representative from Texas gave the keynote address at the 1960 Democratic convention.

9. She may have been the first black candidate for U.S president as well as the first black woman to serve in the Congress.

10. He was Vice President under Lyndon Johnson and later was a candidate for president. He was well known for his support of social programs.

11. He was assassinated in 1968 while running for president; he served as Attorney General of the U.S. while his brother was president.

12. He used boycotts in his struggles to win better conditions for migrant workers in the 1960s and 1970s.

13. This Soviet leader took off his shoe and pounded it on a desk at the United Nations.

14. She was lead singer for the musical group Jefferson Airplane in the 1960s and for Starship in the 1980s.

15. He wrote movie themes in the 1960s, but more recently he directed the album "We Are the World" and produced albums for Michael Jackson.

16. His early hits include "Sweet Caroline" and "I Believe in You," but his "They're Coming to America" was one of the patriotic songs of the 1980s.

17. "ABC"was an early hit for this musical group. Individually or together, they are one of the most famous singing families.

18. This musical group created what was known as the California sound. They were part of the surfing craze of the decade.

19. His enrollment as the first black student at the University of Mississippi triggered campus riots and brought federal troops to the campus.

20. Appointed by President Johnson, he was the first black Supreme Court Justice.

21. This boxer lost his heavyweight title in 1967 when he refused to be drafted for religious reasons.

22. These two athletes raised their fists in a black power salute at ceremonies during the 1968 Olympics.

23. Her book *Silent Spring* opened the public's eyes to environmental problems.

24. She helped found the women's liberation movement and the magazine *Ms.*

25. This comedian was a civil rights activist, but he is more famous today for helping people lose weight.

26. Founder of the Organization of Afro-American Unity and the black pride movement, he was assassinated in 1965.

27. Aboard *Freedom 7,* he was the first man to be launched into space.

28. Head of the FBI from 1924 to 1972, he became controversial when it was learned that he kept secret files on dissenters and public figures.

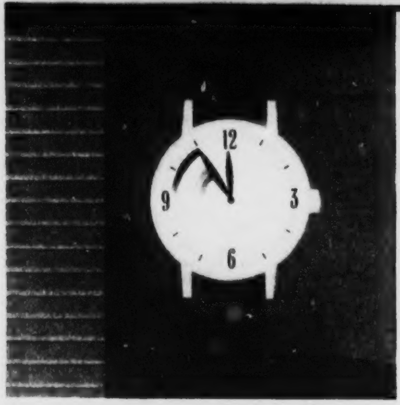
29. Israeli agents located this Nazi official hiding in Argentina. He was tried and hanged for his crimes against the Jews during World War II.

30. This Black Panther denounced white America in his book *Soul on Ice.*

31. She was the first black to star in a TV sit-com.

ANSWERS: 1. Spiro Agnew. 2. Lester Mattox. 3. Eugene McCarthy. 4. Nelson Rockefeller. 5. Martin Luther King, Jr. 6. Ho Chi Minh. 7. George Wallace. 8. Barbara Jordan. 9. Shirley Chisholm. 10. Hubert Humphrey 11. Robert Kennedy. 12. Cesar Chavez. 13. Nikita Kruschev. 14. Grace Slick. 15. Quincy Jones. 16. Neil Diamond. 17. Jackson 5. 18. The Beach Boys. 19. James Meredith. 20. Thurgood Marshall. 21. Muhammed Ali. 22. Tommie Smith & John Carlos. 23. Rachel Carson. 24. Gloria Steinem. 25. Dick Gregory. 26. Malcom X. 27. Alan Shepard. 28. J. Edgar Hoover. 29. Adolf Eichmann. 30. Eldridge Cleaver. 31. Diahann Carroll.

Carol Burbridge is the Librarian at Jardine Middle School in Topeka, Kansas. She is a BOOK REPORT *reviewer.*



They Call Me "The

by Bob Graef

This librarian advocates more delegation as a means of improving your time management. He asks you to put more reliance on the most numerous volunteers of all– your students.

The Lazy Librarian–that's what they call me. Half of the faculty thinks I'm semi-retired and the other half is so jealous they'd almost kill to get my job. Why? Because I've been working at becoming a manager.

According to my sources, I had to become schizoid so my managerial half could stand detached from my workaday half. Pretty soon, my managerial half with its bird's-eye view was ready to lower the boom on my workaday half's unproductive flailing around. Once started, it didn't stop. Maybe the process started with a reading of Blanchard and Johnson's marvelous little book, *The One Minute Manager*. Maybe something else.

Twenty-one years in the classroom convinced me of a number of things. One is that teachers typically aren't the best managers. Another is that many are sensitive about such things as uninformed critics harping about their long vacations and so-called short hours, sensitive enough that some unconsciously alter their behavior to counter their critics' charges.

For instance, a number of our public school teachers don't like to appear at ease on the job. Their actions seem to say, "You think we've got it easy? Just keep watching. We'll show you what hard work is all about." Maybe some forget that with teaching, like anything else, it's easy when you're doing it right. No one need apologize for making it look easy by doing it right.

But easy? Like the saying goes: Nobody said it would all be easy. Not when teachers must role- model the proper use of time and self-control while problems pop up like mushrooms. Much of the time they work like galley slaves. And in those rare moments when things do slack up, they find their motors still racing. It is so difficult to relax. We librarians, being in the midst of the educational scene as we are, too often get infected with the teachers' germ.

Before beleaguered teachers call for my head, let me explain that I understand the many pressures which consume their days and patience. I was there. But for librarians, it can be different– wonderfully different. It should be different because librarians generally have more latitude to manage their situations than classroom teachers do. Most of us get to set most of our own goals.

Lazy Librarian!"

Here's an overriding management goal for school librarians: To manage our situations as though we are attempting to work ourselves out of our jobs.

Whatever our student assistants are doing for us now, we should be leading them to assume ever more functions–including many of the functions we reserve for ourselves. Trust the kids, stretch them, clean up after their mistakes. With training, the more capable among them are perfectly able to do everything but those professional functions such as choosing new selections and keeping track of the budget.

We have a real-world training ground for the students who are at our disposal. In it, we don't have to teach them what reality is like, we can teach them reality–real inventories, real customer service, real data processing, and so on.

There are plenty of sharp kids who are ready, willing, and able to do most of what we do–if we have the patience to tidy up after them while they're in the learning phase. And then there's the accumulating benefit. Giving one term's student volunteers heavy loads of real responsibility will attract the more ambitious kids in the next term.

What improved management has done for me is to free me from tedious jobs so that I'm on tap for staff and students at any time. With the kids actually running the library, I can afford to be the most interruptible person in the school. But then that might not be appealing to some. A pity.

Every new crop of assistants should be made to understand that their job is to free us to take care of spur-of-the-moment problems that pop up. It should be the students' job to operate all of the library's routine functions. It is our job to see that they learn to do it, and to check to see that they're doing it right.

Will they make a mess of it? Once in a while, yes. But with most kids, taking the chance pays off, both for them and for us.

Every school needs someone who is free to listen, free to help plan, free to take a long look at the school's rough spots, and free to help effect solutions. Ideally, such a person should be at the center of learning, i.e., the library. That's us. By virtue of our positions, we ought to be managing our situations like cool-headed executives. Management means delegating the detail work. Ours is definitely not a position for drudges.

It'll still be a daily challenge to stay loose in the midst of countless kid-problems and overworked teachers. Remember Kipling's, "...if you can keep your head when all about you are losing theirs..." I'd bet the ones who can keep their heads are the best managers. 📖

Robert R. Graef is the resource specialist at Marysville Junior High School in Marysville, Washington.

Displays for Libraries That Don't Have Room for Displays

By Lesley S. J. Farmer

The author finds display space between potted plants, underfoot, and in other unusual places.

We all know the usefulness of library displays—stimulate interest in topics, inform viewers, entertain, and so on. What stumps us is time, ideas, and space. If your library doesn't have any room for displays, this is your chance to be creative.

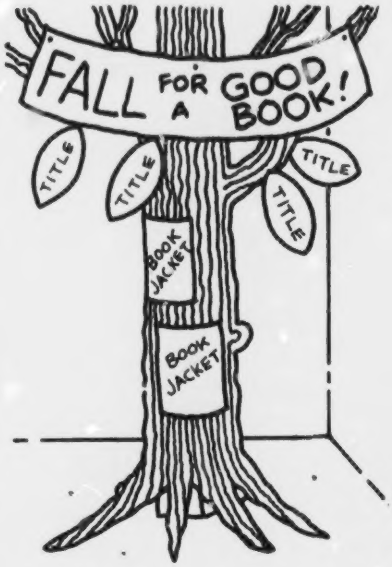
Every library has *shelves*. Let them be your display space. If you have at least 12 inches of free space at the end of a shelf, display a book with a sign, such as "check me out" taped to the shelf. The middle shelves, at eye level, are the best ones to use for displays. Perhaps you can move books to the bottom and top shelves to make space in the middle for a display of several books about the same subject. If the display is successful, more books will be checked out, leaving even more space for displays on the shelf.

Just as shelves can be used for displays, other elements of the library can be pressed into service. For example, books can be "planted" among the greenery if you have some potted plants in the library. Miniature easels can display short story titles or titles of books about miniature paintings. Suspend a clothespin from the ceiling or from a shelf and clip a small sign on it.

Every library has *clock-watchers*. Use the space around the clock for displays. Encircle the timepiece with advertisements for "timeless books" or books on time management. Seasonal books might also be featured "around the clock."

Every library has *an empty chair*. A cardboard-and-cloth, life-size figure can communicate many messages. Dressed in period costume, the figure could promote books about the period. If the figure becomes identified with the library, it can be placed anywhere in the school to display reading messages. A stuffed toy could serve the same purpose as the life-size figure.

Every library has a *ceiling*. You may have discovered that dentists now take advantage of the spot in the ceiling seen by their patients for long periods. Many affix posters of restful scenes above the patient's chair. Students too have been known to stare at the ceiling. Banners and flags affixed to the ceiling offer excellent display space. You could create a constellation-like display of book jackets on the ceiling.



Mobiles are a traditional use of ceiling display space. Among the lightweight materials that can be strung from mobiles are origami birds, index cards, and book jackets. Try interspersing photos of the authors among jackets from their books. To avoid blank sides of the author's picture, paste two photocopies of the photo back to back.

Do you have *support posts* in the library? To celebrate springtime or to promote nature books, you might wind artificial vines up the post. Book jackets attached to the vines, of course. Posts lend themselves to rocket displays or to pencil and tree motifs. If you use a tree motif, add branches near the ceiling and attach book jackets as leaves.

Every library has *tables*. Take a hint from restaurants and use one table as a display space. Label the table "reserved" and use it to show off special collections or announce special events.

Do you have *carpet-free floors?* If so, tape directional signs on the floor. Footprint shapes (human or animal or unidentified), stars or arrows can lead readers to different sections, such as biology, astronomy, or mystery.

Displays don't have to be stationary. Easels or free-standing directory boards can be placed outside the library door—or at other locations throughout the school. Posters can be moved to locations outside the library. Movie posters with library messages added in comic-strip balloons will be enjoyed throughout the school. Poster-size bibliographies, quotations, and other library-related information can appear anywhere.

Book carts and old typewriter stands are excellent vehicles to take library messages outside the library.

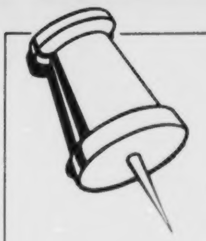
RAINY DAY FARE

You could also develop a mobile library display in a box, a trunk, or open umbrella.

Basically, developing a display is a matter of looking at life and libraries with a fresh eye. When you're shopping, take time to window-shop for display ideas. Take special note of displays in upscale and trendy shops. They often devote more time and effort to displays; hence their displays are worth imitating. Adapt the ideas you pick up, borrowing on the knowledge of marketing experts.

As you plan your displays, try to have one sustained image. The viewer should get the message within the first four or five seconds. You can always elaborate on an image, but the image itself should be clear.

Lesley S. J. Farmer is the Library Director at San Domenico School in Corte Madera, California.



Tips for Adjusting a Display to Teenagers

Much of the material available for bulletin boards and displays is aimed at elementary school youngsters or those only slightly older. Teenagers don't relate to many of these themes and illustrations. This presents a problem for those of us planning displays for grades 11 and 12. Here are some tips I follow in adjusting ideas for older teenagers:

- Do not use realistic figures depicting persons much older or younger than the teenagers in your audience, especially if the display deals with a topic that touches young people personally. (Adults in a display on space exploration are okay; a figure working at a computer should be a teenager. A fortune teller or prospector can be an adult; a couple walking through the fall leaves should be teenagers.)
- If you need to adjust a cartoon figure, remember that children are soft and round but teens are trim with a distinct waistline. Eyes on a cartoon child are big and lustrous; teenagers' eyes are smaller. The teenager's face is also narrower and the head smaller than a child's in relation to the body.
- Almost never ask questions on bulletin boards for teenagers. Instead, make statements that invite students into a topic without lecturing. For example, don't ask "Do You Know Your State?" Instead, say "Travel North Dakota." Don't ask "Where Do Animals Go in the Winter? " Say "The Hibernation Puzzle."

Having said this, I must admit that one of our most effective bulletin boards for grades 11 and 12 featured a cartoon baby standing in his crib, his mouth open in a raucous bellow. The caption: "There, there. Don't Cry. We Just Got a Whole Shelf of New Paperbacks." There was something so outrageous about the cartoon that it prompted students to walk right over to the shelf and pick a book.—*Edna M. Boardman, Magic City Campus High School, Minot, North Dakota*

Several years ago, we cast about for something special for the Christmas bulletin board. A three-way picture, a design popular during the 19th century, was our choice. In a three-way picture, the viewer sees a different picture when the artwork is viewed from the right side, directly in front, and from the left. (The general idea was familiar to us from its use on the Pasadena, California, Rose Parade floats.)

We found instructions in *The Historian's Toybox: Children's Toys from the Past You Can Make Yourself* by Eugene F. And Asterie Provenzo (Prentice Hall, 1979, out of print). We have used the three-way picture for three holiday seasons now, rolling it for storage between uses. It stops the students everytime; no bulletin board has ever created more comments than this one. In our high-tech, special-effects world, it is easy to forget that some of the gimmicks of yesteryear still have the power to excite. In brief, the picture is created by pasting strips of three pictures, alternating the strips from pictures 1, 2, and 3, on a piece of paper the length of the three pictures and divided into half-inch strips. When you fold the paper like an accordion, the strips from each picture will appear as the original picture.

We recommend making a small version before you try to make one for the bulletin board. Also, choose three fairly simple pictures without lettering. *—Edna Boardman & Joan Varty.*

Dozens of Teachers; One Bibliographic Style

By Aleta Lardin & Deborah Sakelhide

These librarians led the effort to develop one style manual for all writing assignments in a school district.

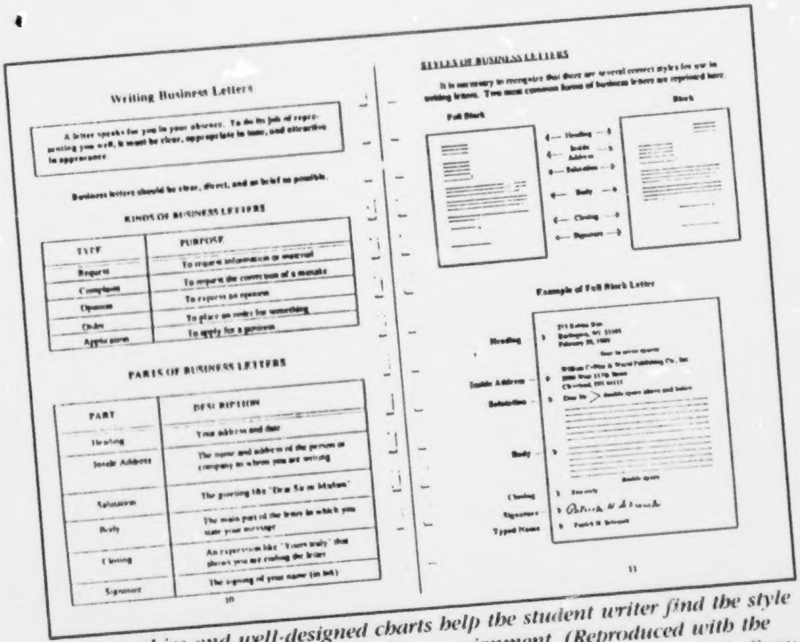
In working with students, we've all had to memorize countless variations of the bibliographic format. If it's Mrs. Simon's seventh grade science report, *Turabian* is the format of choice; while Mr. Hyle's junior English literature considers *The Chicago Manual of Style* the bible of bibliographic form. Over the years, keeping track of the different styles can become cumbersome for the librarian as well as the students. Parents, too, often find themselves lost in the maze of bibliographic form.

If any of these situations sound familiar, perhaps a district-wide style manual could be the answer. It was the answer in our district, but it required much work on the part of the teachers and library staff. Developing our style manual took over one-and-a-half years, from the formation of the writing team to the distribution of the printed booklet to students.

The team consisted of teachers and administrators who were interested in this type of project and willing to commit their time to it.

We surveyed all teachers in the targeted subjects (any that required papers or reports) in grades 6-12. Our survey determined the types of writing currently being done in the subject areas. It also identified types of writing that the teachers outside the English department wanted to do but were reluctant to do because they had to teach format requirements. If the response to the written survey didn't produce the depth of information the team needed, following up with the teacher in person usually did.

Once the survey responses had been gathered, the major categories of writing assignments in the district became evident. In our district, the responses fell into five areas: daily writing assignments (homework), the essay, letter writing, summary writing, and, of course, the formal research paper. We then gathered sample formats from the teachers and other sources.



Writing Business Letters

A letter speaks for you in your absence. To do its job of representing you well, it must be clear, appropriate in tone, and attractive in appearance.

Business letters should be clear, direct, and as brief as possible.

KINDS OF BUSINESS LETTERS

TYPE	PURPOSE
Request	To request information or material
Complaint	To request the correction of a mistake
Opinion	To express an opinion
Order	To place an order for something
Application	To apply for a position

PARTS OF BUSINESS LETTERS

PART	DESCRIPTION
Heading	Your address and date
Inside Address	The name and address of the person or company to whom you are writing
Salutation	The greeting like "Dear Sir or Madam"
Body	The main part of the letter in which you state your message
Closing	An expression like "Yours truly" that shows you are ending the letter
Signature	The signing of your name (in ink)

10

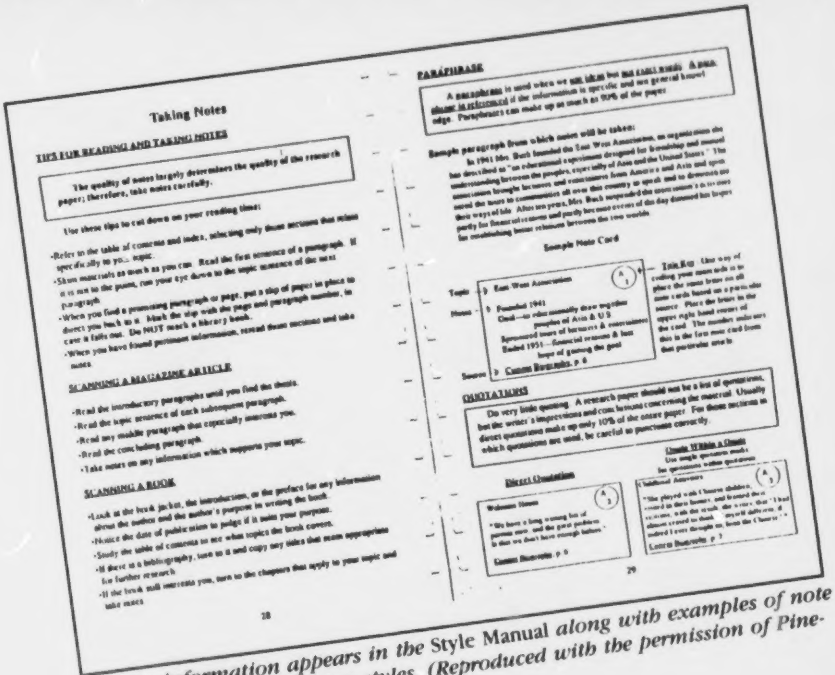
STYLES OF BUSINESS LETTERS

It is necessary to recognize that there are several correct styles for use in writing letters. Two most common forms of business letters are reprinted here.

Example of Full Block Letter

11

Crisp graphics and well-designed charts help the student writer find the style his teacher requires for a business-letter assignment. (Reproduced with the permission of Pine-Richland School District from Style Manual, 2nd ed., Copyright 1990.)


Taking Notes
TIPS FOR READING AND TAKING NOTES
SCANNING A MAGAZINE ARTICLE
SCANNING A BOOK
28
PARAPHRASE
Sample Note Card
QUOTATIONS
Direct Quotation
Quote Within a Quote
29

How-to information appears in the Style Manual *along with examples of note cards and correct quotation styles. (Reproduced with the permission of Pine-Richland School District.)*

A substantial block of time was needed to review the results of the survey and the sample formats. When the review was completed, each team member assumed the responsibility for sifting through all the material of a particular category and reporting suggestions for this section of the manual. The writing of each section then became a group process. Also at this time, we decided on the visual presentation of the material by asking ourselves: Is the type of information best suited for charts, illustrations, actual examples, or traditional narrative explanation? This was done during inservice training days, summer workshops, or released time from the school day. Time is needed between meetings so that teachers can do their homework for the project. The more complete the background work is, the better the progress of each meeting.

Style Manual
Reading – Writing – Responding
Second Edition

As the project approached completion, we had to estimate how many copies should be printed. We decided that all students and teachers in grades 6-12 would receive a copy of the style manual. Since the students were expected to keep their manuals from year to year, only a limited number of copies were needed for replacement purposes. However, additional copies were printed to cover the incoming classes until the time of the next printing.

Our final step was meeting with the district printer. To ensure the longevity of the manual, all pages were printed on a sturdy cover stock and the cover itself was laminated. Neon yellow was chosen as the color for the cover, making the manual easy to spot in the dark recesses of a student locker. We chose a 5- by 7-inch size and plastic comb binding because we felt that format would be less cumbersome for students.

The initial cost of a publication like ours may cause some administrators to be hesitant about the use of a relatively expensive paper stock, laminated covers, plastic binding and professional printing. However, the price of producing the style manual is actually cost-effective when one considers the amount of paper used and the time spent in producing different style sheets for students over a six-year period.

Our team decided that the English department at both the junior high and high school should distribute the manuals and familiarize students with their use. The success of the manual, we felt, not only depended on its physical make-up but also on the manner in which it was distributed. It seemed more effective to distribute the manual to students systematically rather than just passing it out with other first-day-of-school materials.

At first glance, developing a district-wide style manual may seem like a complex project. However, this effort will be worthwhile when the benefits of the manual to teachers, students, and parents become evident. We found that all teachers required more writing assignments when the burden of determining and teaching format was lifted. Teachers are free to concentrate on the content of their assignments.

The students appreciate having the format guidelines clearly spelled out in a compact, easy-to-find form. Once they become familiar with the writing guidelines in the sixth grade, they can easily apply them to most subjects throughout much of their school career. The parents, too, enjoy knowing that the guidelines for their seventh grader's English report are basically the same as those required for their tenth grader's history paper.

Our style manual has eliminated much of the guesswork about format and added a measure of consistency to the students' writing experiences.

Aleta Lardin and Deborah Sakelbide are the Librarians at Pine Middle School in Gibsonia, Pennsylvania.

Book Fairs: Fun & Funds

Two librarians offer some hints that will make book fairs fun and profitable for your library.

Barbara S. Latta

In my first week on the job, after resuming my career as a school librarian after a 13-year absence, I was informed that two book fairs were scheduled that year. The first thing I did was panic. The next thing was to find the person who had served as the librarian in the prior school year. She assured me that a book fair was easy to manage and a worthwhile event. She proved to be correct. As a veteran of book fairs now, I have some hints for others who are contemplating their first fair.

- Check the companies that offer to sponsor a fair in your school. Ask other librarians in the area for their recommendations. Most companies have toll-free numbers. Call them and ask for brochures.
- Be sure the company offers some inexpensive items (under $1.00), such as bookmarks, erasers, and paperbacks, so that every child can buy something.
- Select the dates carefully. I have found that the weeks before Christmas or Easter are popular dates. Many children, parents, and grandparents will purchase books for gifts.
- Advertise the book fair dates widely. Although the companies often provide posters, don't overlook this opportunity to involve art teachers and their classes. You might offer a prize for the best poster.
- Use volunteers. In our district, the book fair is a popular volunteer activity. There were more volunteers than I could use for the second book fair.
- Provide hand calculators for each person who collects money.
- Do not charge sales tax at the purchase. Instead, pay the tax from your profits. This will help younger children to more closely judge the amount of money required for a purchase. For our school, this decision was also good public relations for our school. We felt the amount taken from the profit was a small price to pay for the benefit of not charging a hidden amount to the students. The volunteers appreciated the fact that they did not have to figure tax on each purchase.

Our schedule for buying followed the regular library class schedule for a week. Next year we plan to extend the fair hours after school one day for working parents.

Our profit was between $700 and $750 for each book fair. In our case, the profit can be taken in books or in cash. I use the cash to purchase Book Week and Library Week posters, bulletin board materials, stickers and storybook characters, all the things that couldn't be purchased in our budget.

Barbara S. Latta is the Media Specialist at Louisburg Elementary School in Louisburg, North Carolina.

A Checklist For Book Fairs

Annette Thibodeaux

If you have not managed a fair, here is a check list of questions that may help you avoid some pitfalls.

- ☐ Does the company provide a planning kit?
- ☐ Are pre-fair publicity materials provided?
- ☐ What procedures must be followed to reserve fair dates with the company? With the school?
- ☐ Does the company offer books for all grade levels?
- ☐ Is the selection varied enough to meet the needs and interests of your students?
- ☐ Are reading incentive programs available?
- ☐ Does the company supply multiple copies of the books?
- ☐ How are the books packaged? Will you need to unpack and arrange books?
- ☐ Is an inventory required at the start of the fair? At the end of the fair?
- ☐ What is the price range of the books?
- ☐ What are the cash profits offered by the company? Does the company offer a combination of cash and book profits?
- ☐ Does the company offer any bonuses, such as gifts, coupons, or books?
- ☐ Is a toll-free number available?
- ☐ Does the company have a local representative?
- ☐ What is the company's policy on returning unsold books?
- ☐ Does the company have a re-order policy?
- ☐ Does the company provide individual student booklists or order forms?
- ☐ Are any other items for sale (and if so, what are they)?
- ☐ Do you need to collect taxes?

Here are some suggestions for your preparation in the school.

Six to 12 months in advance— Select and reserve the dates as early as possible. Contact the chosen company to set up dates and make tentative arrangements.

Three to four weeks in advance— Prepare posters to announce the event. Schedule classes for visits (one session for browsing, one for buying). Recruit volunteers.

One week before the fair—Put up posters around the school announcing the fair. Give teachers the schedule of class visits. Send announcements to parents. Remind volunteers.

One day before the fair—Set up furniture. Arrange books and other items for sale. Obtain receipts, if needed. Remove any unacceptable books. (Book selection is a professional responsibility of the librarian.) Verify that the same price is on all copies of each title. If you want to take re-orders, put a note in the final copy ("Last copy. Do not sell.").

Day of the fair—Provide a cash box, enough coins and small bills to make change, and receipts. Set up a checkout table near the door. After students pay for books, you may want to rubber stamp the books in some way to indicate payment.

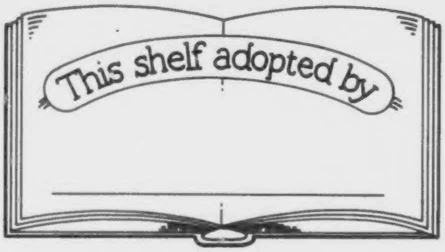
Annette Thibodeaux is the Librarian at John Quincy Adams Middle School in Metairie, Louisiana. She is the audiovisual columnist for LIBRARYTALK.

Students & the Library

It's Your Shelf Now!

Students were involved in planning as well as participating in a project that makes the library a neater place.

Jean Kern



For several years I had been looking for a way to use student helpers in the elementary library. I also wanted the older children to be able to use their newly acquired library skills in a practical manner. The adopt-a-bookshelf program has been the solution.

To get this new program started, a group of students and I brainstormed the positive and negative aspects of the idea:

- How many shelves were available for adoption? Enough for everyone?
- Which grades should participate?
- What would the duties be?
- How would students select a shelf?
- When would the students come to the library to take care of their shelves?
- What training would they need?
- Would the students be identified in any way?
- Would there be any recognition or reward?
- What would happen if a student didn't do the job he had promised to to?
- Could students change their minds later?

In our school shelf adoption has become the special privilege of the fifth grade. Our first step was to brush up on alphabetizing and reading decimals. For this purpose, I adapted some materials used to train parent volunteers, which consisted of examples of spine labels. After we discussed the correct order for fiction, nonfiction and biography, the students practiced ordering the spine labels. The training took several class periods. During that time, the students searched for their favorite shelves. I gave the students some precautions before they made their final selections: Easy fiction is also easy to put in order, but the younger children tend to "mess up" the shelves often. Plan to spend a lot of time straightening the shelves of dinosaurs and jokes. Not so ambitious? Choose U.S. history or the 100s.

When it was time to select shelves, students wrote their full name and room number on a paper and placed it on the selected shelf. When a shelf was chosen, I put up labels that identified the adoptive student. (See example.)

Having seen a demonstration of how a shelf should look, students came in for a minute or two during recess to keep their shelf dusted and in proper order. They are also given time at the end of their scheduled library class period to tidy up.

While it is hard for the parent volunteers and me not to straighten the shelves, we have refrained. Once a week, I inspect the shelves and leave a note with a smiling or frowning face to indicate my assessment of the shelf's condition. This has proved to be quick and easy check for me and an effective reminder to the students. Bookmarks and the opportunity to choose additional shelves can be earned by receiving good reports.

Students have accepted their responsibility and take pride in their shelves. Younger children are attracted to the shelves maintained by one of their older friends or a sibling. The younger ones also seem to be more careful when they remove or return books to the shelves.

Prior to inventory, each student checks the books to make sure all cards match and the books are in perfect order. What a time saver! At a school assembly, special buttons are given to the adopt-a-shelf participants. At the end of the year, all receive a recognition certificate.

I knew the program was a success when fourth graders began asking if they could participate when they became fifth graders. And, parent volunteers appreciated the students so much that they provided special treats while the students straightened up the shelves before inventory.

Jean Kern is the Librarian at Linden West Elementary School in Kansas City, Missouri. Her articles on teaching poetry and working with school specialists have appeared in earlier issues of LIBRARY TALK.

Management

Dreams Can Come True

Before you begin moving the furniture, a paper model of your library can help you plan the best possible arrangements.

Pamela L. Owens

Each of us has our dream library tucked away somewhere; a picture, a diagram or, most likely, an idea in the back of our minds. Realistically, most of us will never see our dream library built. However, each of us does have a library where some of our dreams can be achieved by rearranging the furniture.

Moving things around in a library is no easy task. Planning is essential, and a model floor plan will save you needless false moves. Here's the method I used to create a model that can be re-used whenever I feel like making a change, or when a new acquisition requires new arrangements.

The first step is to list all the tasks and activities that require space. My list may not include all the areas or activities you may have, but it will give you a place to begin.

Reading Area
Story Hour
Skills Instruction
Librarian's Office
Librarian's Work Area
Charging Desk
Magazines
Media Storage
Reference
Listening Stations
Study Carrels
Writing Centers
Display Cases or Exhibit Areas

The second step is to measure everything in the library. You will be measuring both the walls and shelving as well as tables and cabinets, so a 25-foot tape (or longer) will be helpful along with a yardstick. Accurate measuremets are essential to a workable model. You will also need pencil and paper to record your measurements.

Begin by measuring the outside walls of the library. Roughly draw an outline of your library including doors, windows, and stationary shelving. As you measure each wall, record your measurements on your rough drawing. Next, measure the depth and length of doors, windows, shelving, and any built-in cabinets or furniture. Roughly sketch these items in your notes and record the measurements. Measure and draw in any wall-mounted bulletin boards or chalk boards (length only). It is also a good idea to accurately locate and note the placement of electrical outlets. Continue this measuring until you have covered all the walls in the library.

Next, measure any immobile items such as building support posts and free-standing shelves that cannot be moved. Also note the exact location of these items in relation to the walls.

Finally, list every piece of furniture, shelving (not already measured), cabinets, or other items taking up floor space. Measure each item and record its length and width.

We are now ready for step 3, drawing and creating our model. Professional decorators use a scale of ¼" = 1'. I prefer to use a scale of 1" = 1'. I find the larger size more manageable when I make cut-outs of the furniture. The larger scale also makes transferring measurements from notes to the scale model much easier.

I draw my floor plan on on white butcher paper so that it can be rolled or folded for easy storage. Begin at any corner and draw your first wall, using the scale you have chosen. Add the windows and doors. (Windows are indicated by a triple line. Doors are open spaces with lines indicating the swing of the door.) Electrical outlets can be indicated by this symbol #. After you have completed the outline of the four walls, add the shelving (depth and length). Next, add any built-in cabinets or furniture. Now, using a double line, draw in any wall-mounted bulletin boards or chalk boards. Finally, draw any posts or other immobile items. Remember to be as accurate as possible on these items. In pencil, label the shelves. (Pencil markings will be easily erased if you move sections of books while you are using this floor plan.)

You are now ready to make the furniture and moveable items. I recommend drawing these items on manilla folders or posterboard. The thicker paper will produce pieces that will be easy to move around on the floor plan. (Laminating will help preserve your "furniture.") Using your list of furniture measurements, draw each piece of moveable furniture to scale and label it by name and measurements. Cut out the labeled pieces and put them in a large envelope.

Now, comes my favorite part of the planning: moving and dreaming. Spread out the floor plan; pour out your furniture. Now, you can literally "move" your library around. Play with different arrangements. Get out your list of tasks and activities and make your floor plan accomodate them.

While you are moving and dreaming, there are several things to keep in mind. Think about how people move through your library—the traffic flow and patterns. You want to make movement easy for students and teachers. At the same time, the placement of furniture can steer people to or away from certain areas.

Another consideration is noise. Usually, the circulation desk and card catalog are fairly noisy areas while the reference area is quiet. One other consideration is the location of electrical outlets. If you are accustomed to showing a film or video tape during story hours, you will need an electrical outlet near this area.

The move-and-dream phase is the time to experiment, add areas, eliminate problems, make changes. Think about your dream library. You might be able to add certain areas or tasks from your dream library to your current library by moving things around. Begin to make your dream library a reality.

This is an ideal time to evaluate your furniture needs. During your planning, you can list the furniture you need to purchase or to replace. When it is time to order furniture, the list will be ready. This is also a good time to create a "wish list."

The final step is to set up or actually move the furniture into the arrangement you worked out on paper.

Thoughtful planning can lead to a more attractive and efficient arrangement for students and teachers. Moving things around once in a while will also help reinforce the idea that the library is willing to change for the better.

Pamela Owens is the Librarian at Wedlock Elementary School in Edmonsdon, Arkansas.

Keeping Track of Statistics

A simple way for me to keep records for monthly and annual reports is to post a slip at the circulation desk; student assistants count the number of students each period and record the numbers on the slip. The remainder of the statistics are completed at the end of the day. These slips are kept together until the end of the month, when they are saved on the computer and then discarded. (An aide handles audiovisual materials, and I include her weekly statistics in my reports.)— *Diane Pozar, Wallkill (New York) High School*

Getting Organized with a Tickle File

The "tickle file" (so-named because it will tickle your memory of what needs to be done) has been a great organizer for me. Fliers, memos, notes to oneself can all be filed away for action at the appropriate time.

Here's how it works.

Label 12 folders January through December, and label 31 file folders from 1 to 31 for the days of the month. Put them in a drawer or a file box, with the numbered folders in front and the monthly folders in back.

As you think of things that you want to do in the future, file those ideas under the month when you want to begin work on them. Drop memos and other papers which require action in March in the folder so labeled. When March arrives, go through that file and transfer each item to the specific day within that month when you will need to act on it. Then put the March file at the back.

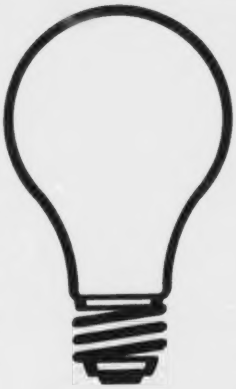
Examples of the types of notes to be included in your tickle files are:

- Record "On the Level" on Tuesday at 9:30 a.m.
- Submit request to attend convention.
- Send out notice of Cable Television Committee's meeting
- Retrieve filmstrips being previewed by the geography teacher.
- Set up a display and collection of materials relating to Passover.

Each day, as soon as possible, I consult my file to see what needs attention that day. Instead of looking for pieces of paper all over my desk, I find them neatly accessible in the tickle file!

—*Pat Gorton, Shorewood, Wisconsin, High School*

A Big Calendar Is a Key Management Tool



My work is split between the high school and grade school libraries, so organization is my key to survival. I use a huge, time-saving calendar, divided into three-month sections, that tells me at a glance which skills are to be taught, who needs what equipment, which classes are scheduled, and more. The teachers also find the calendar convenient, for they can sign up for library time and equipment without wondering about schedule conflicts, especially since I am unavailable part of each day.—*Marsha Sisson, Warrenton High School*

Monthly Happenings Calendar

I use *Chase's Annual Events* and THE BOOK REPORT Library Planning Calendar to generate posters of important events and birthdays. I call these posters "Monthly Happenings" and liven them up with clip art reproductions. The students and staff seem to enjoy reading these each month.—*Karen Zapasnik, Deerfield Beach (Florida) High School*

Take A Number

To control the usual chaos when an entire class is using reference books, I set up a "take a number" system. Bright yellow baggage tags are numbered from 1-40 and hung on a hook on the wall. A sign above the hook reads, "Need Help—Take a Number." This has solved the problem of students who argue about whose turn it is and those who tend to monopolize help. Depending on the class, I either have students hold up their tags when I call their numbers or place the tag on their desk until I get to them. At the end of the period, I make sure that I have all the tags back.—*Alice H. Yucht, Joyce Kilmer Middle School, Milltown, New Jersey*

"T" Pins

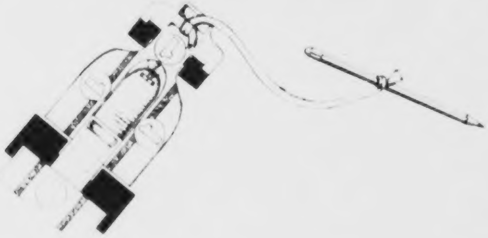
"T" pins are ideal for fastening letters and visuals to bulletin and display boards. They are less visible than thumb tacks and push pins, stronger than straight pins, and less damaging to materials than staples. You can usually find them in office supply or discount stores. They may also be packaged as macrame pins in arts and craft stores.—*Kathleen M. Casler, East Kentwood High School, Kentwood, Michigan*

Pencils That Stay in the Library

Using the big kindergarten pencils at the circulation desk is one method we've found that reminds high school students to leave pencils in the library. Students do a double-take when they first see the kindergarten pencils. If students do accidently carry these pencils away, the pencils usually find their way back to the library.—*Cindy Pfeiffer, Pittsburg (Kansas) High School*

Hang On To That Pencil!

Do pencils walk off from your circulation desk? Attach them to something. We tie them to a toy car with a long string. No one absent-mindedly carries off a pencil with a little car dangling from it. We've also used old tennis shoes—anything to send students on their way with a chuckle and without our pencils!—*Betsy Hobgood, Librarian, Smithfield-Selma Senior High School, Smithfield, North Carolina*



Pencil & Pass Holder

The shop class built a holder for pencils, markers and scissors by drilling openings of several sizes in a four-inch block of wood. The block was mounted on a larger block, 2x8x12 inches. On the front of the base the students inserted two dowels to hold a large library pass. The pass was routed out to read "Library Hall Pass." Sanded and stained, the holder is a valuable addition to the charge-out desk.—*Pat Brown, Bethel Local High School, Tipp City, Ohio*

Loan Box

I place lost-and-found items, such as scissors, rulers, bottles of white-out, color pencils, calculators, and so forth, in a Nike shoe box on the circulation desk, where students may help themselves. They find there many of the items that they would otherwise borrow from library supplies.—*Evelyn Hammanen, Randolph (New Jersey) High School*

Vertical File Tips

We call the vertical file in our library the information file. It is filled with pamphlets, reprints, clippings which we and our users gather. The file is arranged alphabetically, using Sears subject headings and headings from the *Readers' Guide.* When we put a folder in the file, a subject card is placed in the card catalog. This is not necessary, but it is a service to our students.

The library also keeps a file of contest music for band, choir and drama participants.

The music is placed in a separate file with color-banded labels and the same colors on subject cards and check-out cards. The library also color-codes the career information file materials.

All information files have a return box or basket on top of the cabinets where the students may place the folders rather than trying to put them back in place. This helps us keep the files alphabetically correct.

A full-time adult clerk is responsible for the file. When a new item comes in, the librarian gives it a subject name. A student aide types the shelf-list card for the item, pulls the appropriate folder or gives a new folder to the clerk for labeling and assigning acquisition numbers.—*Sarah Williams, Lufkin (Texas) High School.*

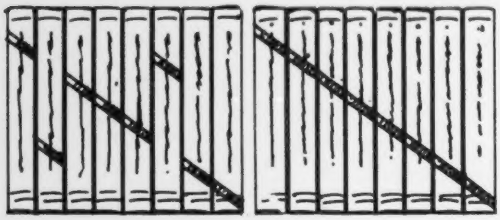
Putt-Putt Pencils

We try to keep a box of scratch paper and pencils on the card catalog but absent-minded students often walk away with the pencils. One of our teachers directed me to a source of inexpensive pencils that are less likely to be taken. At the beginning of the school year, I head for the golf pro shop to buy a box of pencils. They are short and have no erasers, but students easily recognize them as library pencils.

And the scratch paper? The library keeps a box near the photocopier for overruns and ruined sheets. A student helper (as in the student on crutches who's out of gym for four weeks) cuts the sheets into quarters on the papercutter.—*Mary Hauge, Librarian, Washington Middle School, Aurora, Illinois*

Color-coded Volumes

Reference books that come in sets often are misshelved because they look alike (same size and color). To help student aides who don't always look for a volume number or year, we have run a thin strip of colored library book tape across the spines. The line starts at the top left side of the first volume and extends diagonally to the bottom right side of the last volume. Use a different color for each set. That way if you have more than one set of *Collier's Encyclopedia*, for example, it becomes discernible at a glance when a volume is misplaced. *—Shary A. Fukuhara, North Monterey County High School, Castroville, California*



Finger Protection

Does filing cards in the card catalog or shelf list hurt your fingers? Go to the nearest pharmacy and buy a pair of surgical gloves. They allow all the mobility you need and totally protect your fingertips and cuticles.—*Lee D. Gordon, Eldorado High School, Las Vegas, Nevada*

Coffee-Table Books

Oversize books are always a problem. Some can be kept on bottom shelves lying flat. Oversize books that are really meant for browsing are kept on a table in true coffee-table fashion. They attract attention and are never without readers.—*Mary Alice Anderson, Caledonia (Minnesota) High School*

Removing Permanent Ink from Transparencies

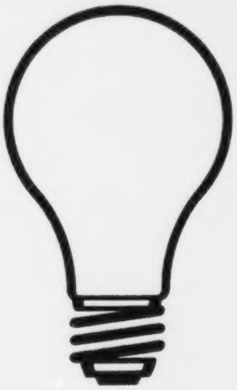
Have you ever used a permanent-ink marker on an overhead transparency by accident? The transparency isn't ruined. Ink from permanent markers can be removed with hairspray. Spray the surface and wipe it. The transparency will be as good as new!—*Kathleen M. Casler, East Kentwood High School, Kentwood, Michigan*

Special Projects for Substitutes

It's always useful to have some special projects that a substitute can do. When the librarian is on district committees, substitute days pile up. I decided that our substitutes could index the more than 250 collected biographies.

Working from the 920 shelves first, substitutes made a catalog card for each person in a collective biography and typed the call number and title of the book. By keeping these cards alphabetized, new books were added to the same name card. Then I clipped the shelf-list cards for other biographies and collective biographies that were not cataloged in 920 or 921 and cards were also typed for these. This part of the project was completed in one school year.

Using the name cards as well as the 921 biography shelf list, I will compile lists of names of people by subject. Some of the categories already popular with students have been musicians, artists, writers, scientists, explorers, colonial leaders, presidents, and the handicapped. Compiling more extensive lists and filing the cards for the collected biographies in the card catalog will give students more varied information and subjects for their reports. *—Winifred Sihon, Maywood Middle School, Issaquah, Washington*



Book Problems

This form is used by student librarians, technicians and volunteers. When they put a book aside in the "snag" area, the librarian can see immediately what is to be done with it, or what it needs. *—June Benck, Fresno, California, Unified School District*

Library Book Snag Slip

____ No shelf-list card
____ Not on shelf-list card
____ Needs circulation card
____ Needs new pocket
____ Wrong circulation card
____ Needs repair
____ Needs new spine label
____ Torn: See page ____________
Other ____________
Author ____________
Title: ____________
Date: ____________ Initial: ____________

Another Source of Pens & Pencils

Keeping pencils and pens at the circulation desk ceased to be a problem when we found a ready and willing supplier. Custodians pick up several lost pencils and pens in hallways daily and always have a large supply on hand. Just let them know that you need pencils and you'll never run out again. And, it's a good PR move since it keeps you in contact with the building custodians.—*Becki George, Spooner (Wisconsin) High School*

Time Management

Last April, I attended a wonderful program at our Texas Library Association conference. The speaker, Carolyn Patton, talked to us about time management skills. She said I could quote her, and I will. Here are her suggestions:

1. Change your attitude toward time. (You do have time; you just have to find where it's hiding.)
2. Plan each day by making a list of "things to do."
3. Develop a priority system.
4. Don't switch back and forth between priorities. Stay with tasks until they are done. (Practice at home. When you go to a room and start cleaning, stay with that room. When putting books away, put one section away before lunch and another after lunch.)
5. If a problem has been on your list for a long time, solve it or take it off your list.
6. Give priority to communication responsibilities!
7. Group similar tasks and errands together.
8. Block interruptions! (Now that you have finished laughing...When a teacher interrupts your time with, say, a kindergarten class, tell her that you'll clean the projector bulbs after school. In the meantime, ask her to borrow a projector from another classroom.)
9. Set deadlines.
10. Identify prime time and use it for your difficult tasks.
11. Identify your time wasters and eliminate them.
12. Schedule uninterrupted time for high priority items.
13. Handle mail and paperwork only once! (This really works!)
14. Delegate more. (Have students straighten shelves at the end of the day.)
15. Take shortcuts. (Then share them with all of us.)
16. Respond to memos and letters in the margin, photocopy, and return.
17. Use idle time for routine activities.
18. Learn to say "no!" (Recognize that you can only do so much.)
19. Return everything to its place after each use. (This saves lots of "search" time later.)
20. Divide large (and possibly overwhelming) projects into sub-sections.
21. At home, keep a bulletin board, appointment calendar, and shopping list in a convenient location.
22. Call ahead when you have an appointment with a doctor or dentist to make sure that office is running on schedule.
23. Carry a purse or pocket calendar for appointments and phone numbers. (I keep two—one at home and one in my purse.)
24. Eat a light, nutritious lunch. (You will have more energy in the afternoon and won't feel like taking a nap during storytime.)
25. Take time, once a month, to reassess and reaffirm your priorities.
26. Allow time each week for your own personal special interests. (This avoids burnout, family disharmony, and so forth.)
27. Reward yourself for even the smallest accomplishments!

I'm sure you can do it. In my own plan book, I make four columns: "Things to do Tomorrow," "Media Needs," "Classes," and "Things I Did." "Media needs" are requests from my teachers; "classes" and "things" are self-explanatory. So find the time; you'll find peace of mind!!

Deborah Cavitt
Central Elementary School
Duncanville, Texas

Color-coded Card Catalogs

When large numbers of students in a class are using and removing drawers of the card catalog to carrels, I am often faced with author-title card drawers in the subject card catalog and vice versa. Now I use orange tab cards on the author-title catalog and blue tab cards on the subject files. It is now far easier for students to replace catalog drawers where they belong. —*Margaret Temple, Dunkirk (New York) Middle School*

Section Twelve

Discipline in the Library

Introduction

Discipline

Most schools have discipline policies and rules in place. Following them is the first step in establishing a library policy. This may also mean that you must enforce some rules you're ambivalent about. If you're really upset about a school rule, work within the school structure to change it. However, total school consistency in following the rules is important and is one of the signs of a well run school.

Make rules specific to the library clear and brief. Post them and explain them during student orientation. Inform teachers of library rules at the beginning of the year.

Consistency in enforcing rules is an important principle. If you require passes during class periods, don't allow any students to enter the library without a pass. If you make an exception to the pass rule during lunch hours, make the exception for all students, not just for those who are usually well behaved. Have reasonable consequences for infractions.

Most secondary schools require "passes" to authorize student movement during class periods. While you may have to accept whatever papers the teachers choose to use, you should try to standardize study hall passes. I print the study hall rules on the pass (see the article "Study Hall Regulations" for a copy of our pass).

You need some rules to help insure that the library will be a reasonably quiet place for research or recreational reading no matter how many students are present at any one time. We wrote the following rules for our library:

- Students working as a class must sit together. The classroom teacher can monitor and assist the students if they are seated as a group.
- No more than four students may sit at a table.
- Students must follow school rules regarding passes.
- Students with books more than a week overdue may not check out other books.
- Students on a library pass who do not behave appropriately will be sent back to study hall.

Definitions of appropriate behavior will vary. Decide what is a fair definition and stick with it.

You may decide to keep a record of students who are sent back to class so you can penalize repeat offenders. However, when you find that a student is frequently displaying inappropriate behavior, try talking to him or her alone. Listen to the student's side. Often the students have real grievances. Knowing the grievances, real or unreal, increases your chances of solving problem situations.

Avoid These Situations

- Allowing substitute teachers to send numbers of students to the library. One rule might be to restrict the number to five students on a pass. Of course, the substitute teacher may bring a class to the library if the regular teacher included it in the lesson plans.
- Accepting a student or a group on a two-week or longer assignment. Even the best intentioned students may get restless and bored when given this type of assignment. Assign groups for no more than one week of independent work at a time. Individual students can work on their own much longer and should be welcomed to do so.
- Acting as a substitute while a teacher is engaged in other activities during a class period. This may be a reasonable service occasionally, but don't allow yourself to become a baby sitter. When you do take a class, consider closing the library to other students.

Of course, it's not possible to avoid all problems, but policies and rules can be written in anticipation of potential problems.

Anitra Gordon

How to Handle Discipline Problems When They Do Occur

By Linda S. Neff

Discipline in the library is always a concern to those of us who try to maintain a pleasant but quiet atmosphere conducive to studying, researching, and reading. Our library is small; therefore, except for microfiche readers, we do not house audiovisual equipment. A small conference room is available to students for tutoring, studying together, typing, and practicing speeches. The library staff consists of an assistant librarian, a secretary, and me, all of whom are involved in disciplining students.

Our four-year high school has an enrollment of more than 1,350 students. At the beginning of the school year, each student is issued a card that serves both as a library card and an ID card. A computer label with the student's grade, sex, homeroom, ID number and name is affixed to the top of the card. The rest of the card contains a grid having a square for each day of the school year. Students have access to the library from study halls, and their cards are marked by student librarians as they arrive.

The library also maintains a file of 3x5-inch cards for students (we use the backs of old catalog cards). A label identical to the one on the student's card is applied, and cards are then separated by grade level and arranged alphabetically within four boxes.

Most student misbehavior in the library is inappropriate talking or noises. We do warn students several times about their behavior, sometimes on the same day or over a period of several days. If the behavior persists, we ask the student for his card, which we then clip to the 3x5 card, noting on it the improper behavior.

For the first offense the student is dismissed from the library for two weeks; second offense, six weeks; and third offense, the rest of the year. Should a dismissed student need to use library materials to complete a class assignment, he may gain entrance by presenting a pass from that teacher, stating the work to be done. The pass is then returned to the teacher's mailbox, along with any pertinent remarks regarding the student's behavior. Most teachers are cooperative and will not issue any further passes to a student if he has caused a problem.

We are always careful to make clear that it is the student's behavior that is objectionable, not the student himself.

To regain library privileges, the student must first schedule a conference with the person who took his card. We will meet with a student either before school at 7:30 or after school at 3:15. Because these times are often an inconvenience to the student, they help determine if the student is sincere about wanting to return to the library.

In the conference, the staff member explains to the student why his behavior was inappropriate and what behavior is expected of him should his card be returned. I sometimes vary this approach by having the student recall his behavior and explain to me why it was unacceptable. In either instance, we ask the student what we may expect of him if we return his card. This forces him to formulate some guidelines for himself and prevents him from merely answering our questions. We are always careful to make clear that it is the student's behavior that is objectionable, not the student himself.

The conference also affords us the opportunity to get to know the student better and to explain the reasons why the library cannot be used as a lounge for socializing. Many times we have no further trouble with a student once he is aware of the reasons for our procedures. For a student who habitually has difficulty getting settled once he arrives at the library, we may return his card, but restrict him to one or two periods per week for awhile until we observe whether he is able to discipline himself. Occasionally, a student will arrive at the conference with a poor attitude, at which time he is given another week or two to decide whether he is ready to conform to our expectations.

Once a student regains his privileges, we also make a sincere effort to notice improved behavior and do not hesitate to compliment him for it. Most students smile and thank us after getting over their initial shock at being told that we appreciate their good conduct.

One requirement for this system to work effectively is a supportive administration which recognizes that the primary purpose of a library staff is to assist students, not to monitor them. Sometimes both the assistant principal and I confer with the student, especially if he refused to give me his card when I initially requested it or was extremely vocal when he did. Thus, our students soon learn that the library's system of dealing with inappropriate behavior is firmly upheld, that it does not crumble upon being attacked.

Although we do have repeat offenders, we still believe that this system works reasonably well. The student library cards serve as a control for behavior, and the conference affords us an opportunity for open communication on a one-to-one basis.

—Linda Neff is the librarian at Hoover High School in North Canton, Ohio

DISCIPLINE

How to Prevent Discipline Problems

By John L. Burgart

The one aspect of being the high school librarian which I dreaded was the responsibility for maintaining discipline in the room. I hadn't had any particular problems with discipline during eight years as an English teacher. But, in the less structured environment of a school library, I felt that it would be too easy for discipline to become a concern which would prevent me from spending my time in more "professional" ways.

Having now spent almost five years as a librarian in a school with approximately 2,000 students in grades 9-12, I've overcome most of my anxiety. I recently tried to assess why the "job" of maintaining discipline has ceased to be a major concern for me. While I haven't *consciously* followed these rules, they are guidelines which I feel would help contribute to success in avoiding discipline problems.

1. *Be sure that students know the kind of conduct expected of them when they are in the library or learning center.* Use orientation sessions and signs to inform students of generally acceptable and unacceptable activities. Don't expect students to know instinctively the kind of behavior you want and the procedures they need to follow. Just as a classroom teacher sets the tone for the kind of conduct he expects, the library staff must show the kind of atmosphere they want to exist.

2. *Be realistic about rules.* Unless your room is arranged for totally independent study (and unless you have a special breed of student never before seen), it's going to be an overwhelmingly difficult task to enforce silence. I have found good results by simply requesting that students must not disturb anyone near them and must be involved in some sort of worthwhile activity, preferably one requiring library materials.

. . .instruction in library skills is not only an important part of the. . .program, but also a good way of avoiding discipline problems caused by kids who are unable to get what they need from the library.

3. *Be consistent in enforcing your expectations.* This is probably the biggest hassle. It's an unavoidable fact that kids will need to be reminded about proper behavior. A number of different techniques can be used as reminders (and many of these come as second nature to veteran teachers —or parents):

- *Nonverbal techniques:* Eye contact, facial expressions, gestures, or coughing can all be used to convey disapproval.
- *Visibility and proximity:* Kids will behave better when they see you near them and know that you can see them.
- *Humor:* High school kids more frequently respond to a pointed humorous remark than to a stern lecture. It's worth a try once in a while, even though you may sometimes find it hard to see much humor in the situation.
- *Have an "escape" plan:* If you are lucky, your school will have a place where you can send kids who aren't really discipline problems, but who are simply not in the "right place at the right time" for the kind of activity they're engaged in. We're fortunate enough to have a Commons where we can direct students who simply want to kill time.
- *Be sure of support:* Serious problem-makers should be removed from the room—both for your sanity and for the benefit of students using the library appropriately. The safest, most reliable method is to have made *previous* arrangements with the administrator in charge of discipline. If you can demonstrate that you are sending to his/her office only those students who are truly disruptive, you should be able to rely on that administrator's support.

4. *Be sure that you have removed frustrations which may prevent students from using their library time properly.* Students will be more likely to use their time well if they can *find* what they need and if they can *use* what they find. Point-of-use instruction in library skills is not only an important part of the library's teaching program, but also a good way of avoiding discipline problems caused by kids who are unable to get what they need from the library.

Displays and consumable small collections of materials on special subjects also assist in maintaining discipline by attracting the attention and interest of those people who have run out of work to do but who are willing to spend part of a period browsing.

Just as in a classroom, avoiding discipline problems in the library is no simple task, nor does an "iron fist" ensure success. Good discipline relies on careful planning, sensitive awareness of student needs, effective communication skills, consistency, and frequent dashes of good humor.

—John L. Burgart is the librarian at Hempstead High School in Dubuque, Iowa.

Managing Student Behavior

The discipline problems librarians face are different from those faced by classroom teachers. This librarian has found a way to manage student behavior that is appropriate for the school library.

Mary Hayes Heath

Ulysses's wife, Penelope, could have been the perfect school librarian. She, the patient weaver from Greek mythology who unraveled her tapestry each night and rewove it each day, could have endured the frustration of having weekly library skills lessons unraveled by misbehaving students.

If you have experienced this frustration you have most likely experienced a second frustration, that of trying to find and implement a student behavior program that works well in an elementary school library.

Classroom management methods, such as assertive discipline, can't be adapted directly to the library: The librarian may not know the students' names (very helpful if writing them on the chalkboard) and the library usually doesn't have a chalkboard. After searching fruitlessly for a proven method of controlling student misbehavior, I synthesized one that works for me.

Our school has about 450 students. I see each student once a week for a library skills class and book check-out. No other teacher is present. Before I began the program, interruptions were the rule; now they are the exception. Even during the difficult spring months there were few problems. My method is designed specifically for a school library. Blackboards, grade books, or detention are not required; I use the library environment (library cards and library tables). The librarian, not the classroom teacher, is the primary authority for enforcing the discipline.

How It Works

This method uses progressively restrictive penalties for breaking the library rules and rewards for obeying them. The penalties are identified by colored library cards:

- Yellow Card—warning only.
- Blue Card—student must go to a "time-out" table in the library and put his head down for the remainder of period. He is not permitted to check out books during the week.
- Red Card—an adult library assistant or a student helper escorts the rule breaker to a seat in a "time-out" classroom. Also, I mail a note to the student's parents.

Regular classrooms above or below the misbehaving student's grade level are used as time-out classrooms. I send a primary-grade student to an intermediate classroom and a an intermediate-grade student to a primary classroom. Primary students are intimidated by older children and intermediate students feel demoted in lower grades. Arrangements are made with the teachers to allow students to enter and sit in their classrooms.

The procedure is simple: If a student breaks a rule, he must pick up a card bearing one of the three colors and lay the card in a designated place where the librarian can see it. The consequences are immediate for blue and red cards, but students start fresh every time they visit the library.

Keeping records is relatively simple. I record the number of blue and red cards used during a period and write letters to the parents of children who received red cards. Copies of the letters go to the principal. (The principal is informed, but not involved.) The classroom teacher is informed and usually follows up with the child about his behavior problem.

Publicizing the Rules

It is essential to write clear rules that students understand. I begin the year with a thoroughly planned session on the importance of good behavior in the library. I explain that the students have a short time in the library and that there is much to learn, stressing that I cannot and will not allow the class time to be interrupted.

The students learn that I am fair but serious about their behavior in the library. I explain the colored cards and show where to get and put them. I have students from the class demonstrate how to get a card, put it in the designated place, and comply with the penalty (going to a table or another classroom).

Parents receive a letter in September explaining the importance of library time and the rules for its use. At the first faculty meeting of the year I enlist the support of the staff. Then I talk privately with those teachers whose rooms I want to use for time out.

Of course, before starting any activity that involves parents and teachers, I always enlist the support of the administration. The principal wants to see a copy of the letter to parents and wants a copy each time one is mailed. He wants to know how often students are sent to other classrooms and the effects on instruction in those rooms. (Keeping records for the principal is easy because students soon learn how serious I am. There are few records to keep!)

Using the Method

Here are some guidelines for using this method in your library: When a student breaks a rule for the first time during a class period, tell him to get a yellow card and continue with the lesson. Don't allow yourself to be interrupted by arguments that the card was dealt unfairly. (At the end of the first class session explain to the students that they may come to you after class and discuss their disagreements with the penalty.) If a student argues or continues to misbehave after receiving a yellow card during class, tell him to get a blue card and go to the time-out table. Any further disruption from this student will result in a red card and removal to a time-out classroom. After class, collect the cards that were picked up by students and make notes in your records. Tally only the blue and red cards.

Leave space on the form letter to parents for inserting the exact nature of the misbehavior. Ask the parent to sign the letter and have the child deliver it to the principal at school.

Rewards

If no one in the class receives a yellow card, each member receives a "library buck," good for popcorn parties and other rewards.

If this method is consistently applied from the first day of school, you will establish control and keep it. The number of discipline problems should go down quickly after the first few weeks, and the library will become a place to learn and read without disturbances.

Mary Hayes Heath is a Media Specialist at Myrtle Creek (Oregon) Elementary School. She has experience in high school and college libraries.

Study Hall Regulations

By Anitra Gordon

While study periods during the school day provide opportunities for students to profit from the library, this places demands on the staff and other library resources. Careful monitoring is needed to help students benefit from library visits during their study periods.

Once rules are written, the key to enforcement is communicating them to students and teachers. At the beginning of each term, our library staff goes to each study hall to explain the rules. The teachers are given copies of the rules. In addition, the rules are printed on the pass form. (See next page.)

The passes, printed on colored paper, are used to take attendance. If I need to relay problems or concerns to the study hall teacher, I return the pass form with comments. Students may write their own names on the pass, but I ask teachers to write the number of students in ink.

I also record study hall problems on my student lists. Students know we're serious about the rules and the penalties. Few students have been excluded from the library for the semester.

I try to anticipate the more common study hall problems such as students who see the library as a place to visit their friends and leaf through magazines. I encourage teachers to allow some talking in study hall. I also provide magazines for a study hall box and occasionally add withdrawn or donated books so students will have something to look at in study hall.

Create an Atmosphere for Cooperation

In a typical school day a student encounters lots of do's and don't's. Humor can serve as a means of lessening the tension created by regimented behavior. Your attitude can set the tone.

Whether or not you are known for your sense of humor, you can create a lighter atmosphere with some simple touches, such as:

- posting cartoons and humorous posters in the library.
- collecting slogans that poke fun at life's ironies. For example, "As soon as you get to the top of the ladder, you discover it's leaning against the wrong wall."
- remembering what life was like for you as a student in high school and empathizing with the students.
- shopping garage sales for inexpensive objects that can add an unexpected touch to the library--model airplanes, toy cars and trucks, a fad from past decades.
- using house plants as decorations.
- displaying students' work and accomplishments whenever possible.

Finally, make a real effort to know students by name and smile even when you don't feel like smiling.

Anitra Gordon is the Librarian at Lincoln High School, Ypsilanti, Michigan

Study Hall Pass

TEACHER________________________________

HOUR__________________________________

NUMBER OF STUDENTS____________________

STUDENT NAMES:

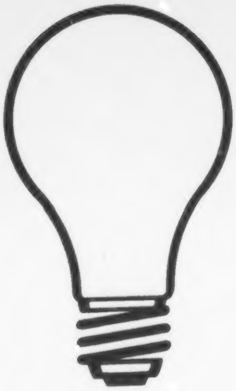
1.______________________________ 4.______________________________

2.______________________________ 5.______________________________

3.______________________________ 6.______________________________

Rules for Library Use

- Students must have a library related purpose to come to the library.
- Students who are disruptive may not return for one week.
- Students with books two weeks or more overdue may not come to the library.
- No student may leave the library without a pass signed by the librarian or clerk.
- Students who leave without a pass may not return for two weeks. Students who leave without a pass a second time may not come to the library for three weeks. After a third offense, students may not return for the rest of the semester.
- Anyone who alters a pass in any way may not come to the library for two weeks.
- Attendance will be taken when students arrive and when they leave.
- If two classes are scheduled in the library, study hall students will not be admitted.
- Study hall students are not to sit with or disturb students who are in the library with a class.
- Students in scheduled classes have priority use of the computers.



A Time Clock for Hall Passes

In a high school where students are constantly moving into and out of the library from classrooms, study halls, or the guidance office, it was difficult to keep track of the hall passes. Since our discipline system is strict about unauthorized presence anywhere in the building, I was required to date and time every pass. Student aides were simply not reliable enough as they could be intimidated. The solution: a time clock.

For a fairly small one-time capital outlay, we purchased a handy little device which stamps all hall passes with the library's name, the date, and the time. Students are required to stamp in upon arriving and stamp out upon leaving. When they return the passes to the teachers who issued them, they have proof of their speed through the halls and the length of their stays in the library. If they fail to return the passes to the teachers, they are credited with class cuts. Not only has this lifted a tedious burden from my shoulders, but it has given the students a sense of responsibility for their own accounting.—*Carole H. Carpenter, Milford (Delaware) Senior High School*

Library Passes

Student behavior in the library was a major problem for me in my first two years in a high school library. The root of the trouble seemed to be that students could get passes from any classroom or study hall teacher to come to the library as often as they wanted. I might have standing-room-only on certain days. Since I was not regulating student entry, I didn't have control over behavior.

When I had problems with a student, the teacher issuing the pass had to be tracked down and notified. Often, the student simply got passes from another teacher.

With the full cooperation of the principal and staff, I set up a new policy in my third year. All library passes come from me and are issued before and after school and at the morning break. This takes about 20 to 30 minutes per day. As I write passes I record each student's name and the period. Then I know how many to expect and I can schedule class visits more easily.

When a student doesn't appear, I can check on him then or between classes. This makes the student responsible for being in a certain place at all times. Before, when I didn't know who was coming to the library, a student could leave the classroom, never come to the library and be in the halls or bathroom the entire class period.

If there is a behavior problem with a student, I don't issue any passes to that student for a certain period of time. There have been very few behavior problems under this system. The ones who make an effort to get passes really want to be in the library. This system works well in our school of 570 students.

—Ellen R. Spring, Librarian, Camden-Rockport High School, Camden, Maine

No Pass Barriers

We do not require students to secure passes in order to use the library during study periods. The students simply show up before the bell, sign in after the bell rings, and stay for the period. Copies of the sign-in sheet are sent to the study halls. We believe this easy access attracts many kids who would never exercise the forethought to get a pass and others who come to the library solely for recreational reading. If there is a behavior problem, we require the student to have a subject pass for a brief time (one week for misbehavior such as noisiness and one month for anything more serious). If we have classes in the library and have to restrict attendance, we make an announcement on the public address system. This has been my policy for 21 years. It has worked well. In fact, I am horrified by the idea of putting up barriers to student use, such as passes. I find that students accustomed to using the library freely have fewer problems in finding materials.—*Bobbie Chase, Wachusett Regional High School, Holden, Massachusetts*

Kid-Filled Balloons

To avoid the constant complaints—"he hit me," "she took my pencil," "he kicked me," "she took my comb," that accompany freedom of movement in a middle school library, the children are asked to blow up an imaginary balloon. They are to imagine it large enough to reach completely around them if their arms were stretched out to either side and in front and in back.

When many students are moving about in the library, they try to keep enough distance from others so that they won't break one anothers' imaginary balloons.

—Barbara Kohman, Mohawk Middle School, Columbus, Ohio

Section Thirteen

Overdues Management

Introduction

Overdues Management

Due to the rising costs of books, lost books have a significant impact on your budget and your service to the student body. The book that is languishing in a locker or that is forgotten by a busy student is of no use to any student. For these reasons, librarians expend much time and effort in getting books back to the library at or near the date due.

If you have an automated circulation system, overdue notices are easily and inexpensively prepared. One study found that the time it takes to write overdue notices drops from four hours with a computer database system such as *AppleWorks* to 15 minutes with an automated system. Information on several computerized circulation systems appears in Section 5: Circulation. Circulation forms appear in Section 14: Forms.

If the library isn't automated, there are still approaches you can employ to make the process more efficient.

Check Out Procedures

Workers at the circulation desk should make sure that students write their full names legibly on book cards. If you can't read the students' names, it's impossible to send them overdue notices. Even when you have the names you must have a method for locating the student. Homerooms or first-hour classes are typical choices. You might require students to write their teacher's name or room number on the book card. (It is helpful to have a list of teachers' names and room numbers, covered in plastic, taped to the circulation desk. We also keep a set of students' schedules so we can fill in first-hour locations if a student forgets to add it.)

Using a Database Program

AppleWorks, or another database program, will make producing notices much easier. Student assistants who dislike writing out notices actually enjoy the work on a computer. Our database fields are: Name, Year (of graduation), 1st Hour, Title, Author, Date Due and Price. We file all our cards by date and alphabetize by author or title. If you file by Dewey number you need that information too. We require graduation year to identify seniors with overdues or fines; they may not participate in graduation ceremonies until all school debts are paid. We are able to keep track of overdues through four years.

Writing Notices Without a Computer

If you don't have a computer, you may want to have students write their overdue notices when they check books out. Print an overdue form the same size or smaller than the book card. Require students to fill out the form when they check out a book. The forms are then taped to the book card. When books are returned on time, toss the forms. When a book becomes overdue, you have the notice ready for sending. This section includes a sampling of art work to help you increase the visual impact of overdue notices. Model forms can be found in Section 14.

Distributing the Notices

However the notices are generated, you need to get them to the students. We put them in the teachers' mailboxes on Thursday before classes so teachers can remind students to return the books the next day. Friday is not a good day to send notices, since many students forget over the weekend. Remember to thank teachers for performing this service for the library and the school.

What do you do when one notice does not prompt the student to return the overdue book? Here's where your ingenuity can come into play--within the policy of your school system, of course. Will you charge fines? If so, how will you handle the money? How will you deal with students who have long overdue material? Can you ask the principal to hold report cards a few days? Assign detention?

Obviously, this is an area in which you have many issues to consider and procedures to establish. The articles and Tips reprinted in this section provide suggestions.

Anitra Gordon

District-Wide Overdue and Lost Book Policies

by Anitra Gordon

The librarians in our district wrote our overdue policies and presented them to the school board. Although board approval is not usually necessary, it is essential for the building principal to know and support overdue policies.

It is also helpful for the buildings within a district to coordinate policies. Because we use the same format in the junior high and the high school, the list of 8th graders who have overdue books is forwarded to the high school. The following procedures are similar to those used in many secondary schools.

High School Procedures

1. Individual notices are sent weekly to students in their first hour class. (Individual notices usually prove to be more effective than a list of names to be read aloud by the teacher.)
2. A list overdues alphabetized by the students' last name is taped to the circulation desk. As books are returned, the names are crossed out. This updated list is the basis for the next week's list of overdues. We then add the books that became overdue during the past week.
3. If you print a list to post, be sure to omit the titles (many databases have this feature) to insure students' privacy.
4. Set limits on the use of library resources by students who have overdue books.
5. For long overdue books, work out a policy with the principal for holding report cards and notifying parents.
6. Have a procedure for recognizing that mistakes happen. If a student believes that he has returned the book and brings a note from home stating that his parents agree, the overdue item should be canceled.
7. Set replacement prices. We charge flat rates for replacement of lost materials. Magazines ($2), paperbacks ($4) and hardbacks ($15). Replacement costs for reference books are based on the exact price. We also accept another magazine or paperback for lost ones, but no exchange is possible for the hardbacks.
8. Have a procedure for handling money collected for lost items. Be prepared to refund the money if the book is returned.
9. If the school requires payment of all fines and charges as a condition for participating in graduation ceremonies, prepare a list of seniors with overdue books.

Anitra Gordon is the Librarian at Lincoln High School, Ypsilanti, Michigan

To Fine or Not To Fine?

By Anitra Gordon

The question of fines for overdue books is controversial, with strong proponents on both sides of the issue.

In the Winter 1987 issue of *School Library Media Quarterly*, Carolyn Markuson examines the issue in detail, basing many of her comments on the results of a study that compared two schools charging fines with two that did not. Both were in the same region. "Nowhere was there any evidence that materials returned any faster when fines were assessed. In fact, in one of the no-fine schools, overdue notices were discontinued, and the books were still returned more quickly than at the two schools where fines... were charged." The study also looked at amnesty day in one school: "The following year, students consciously held overdue materials awaiting word on the next amnesty day."

Markuson suggests that flexible loan periods may cut down on overdues. For example, although magazines are due in three days, a student may need a magazine for two weeks to complete an assignment. In such cases, the loan period could be changed to coincide with the assignment.

Do fines teach students to be responsible and to understand that library rules are to be taken seriously? Actually, some borrowers see fines as the cost of keeping materials past the due date and willingly pay the charges. Others may be more likely to steal a book rather than face the possibility of a fine. As for punishing students, fines are not known to be effective deterrents. In fact, the angry feelings that fines arouse in many students subvert the positive attitudes our programs and PR activities try to establish.

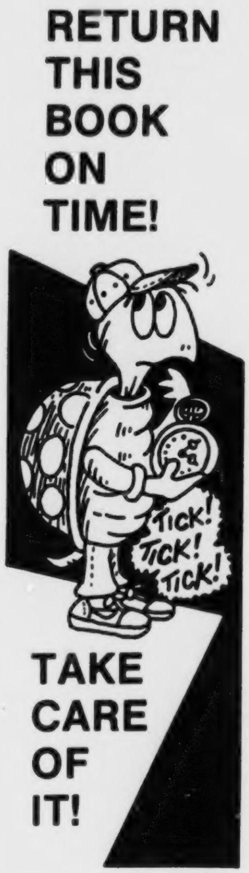
The petty cash that accrues from overdue fines raises other questions. How will it be handled in school record keeping? Does the librarian have time to keep financial records, collect money from students, and safeguard cash from theft?

If you are charging fines and the system works, fine. If you are having problems or feeling uncomfortable about the policy, you now have many excellent reasons to change it.

Anitra Gordon is the Librarian at Lincoln High School, Ypsilanti, Michigan

Liven Up Your Overdue Notices

On the assumption that an attractive notice gets more attention than a plain one, consider using clip art to make students take notice of their notices. The following two pages, both from **Instant Art III**, are suitable for offset press work and photo or thermal copiers. You can resize them on a copier that has enlarging and reducing features.


RETURN THIS BOOK ON TIME!
TICK! TICK! TICK!
TAKE CARE OF IT!

To use these materials, clip out the art work and hold it in place with rubber cement, spray mount or transparent tape. Shadow lines, which often mar photocopies, can be eliminated by using transparent tape over the cut edges. Don't trim too close to the art when you cut it out of a sheet. You'll want room for taping without covering the image itself.

Another way to eliminate shadow lines is to make one copy and apply special white-out made for copies to the lines or smudges. Then use the corrected copy as your master. If you have high quality photocopier or use those at a commercial copier business, there will be no shadow lines.

Purchase Information

Instant Art III includes 150+ illustrations on 25 sheets. It is available for $10.95 as are **Instant Art IV** (the newest collection) and **Instant Art II**. **Instant Art I** (13 sheets) is available for $6.95. Buy two or more and get a discount of 10%. Order from:

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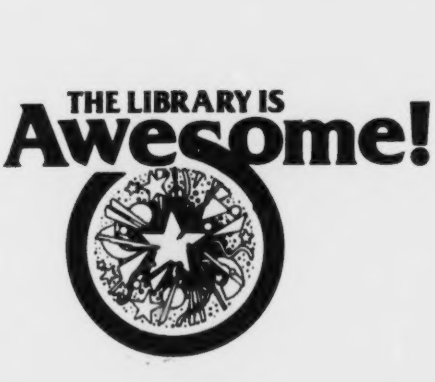
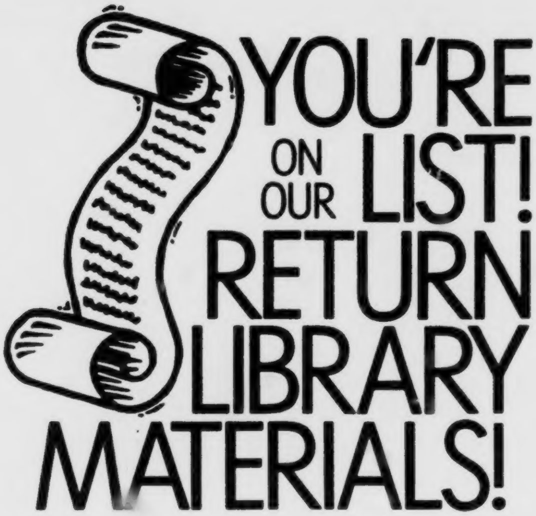
The Editors

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RETURN
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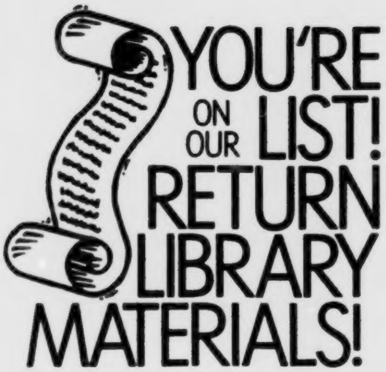
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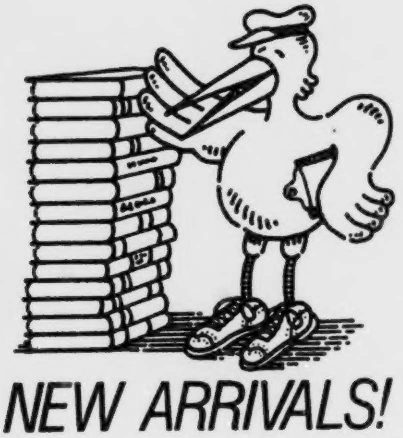
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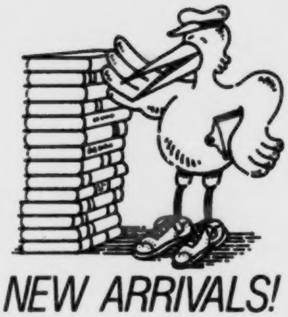
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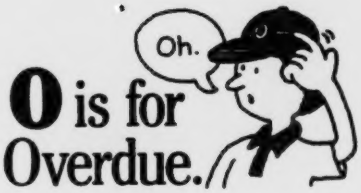
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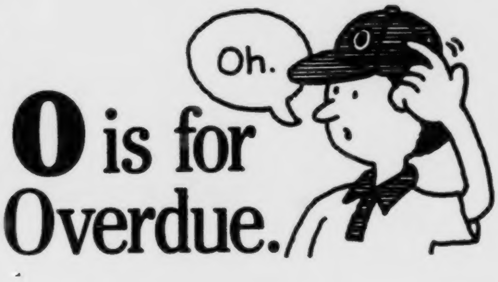
Overdue.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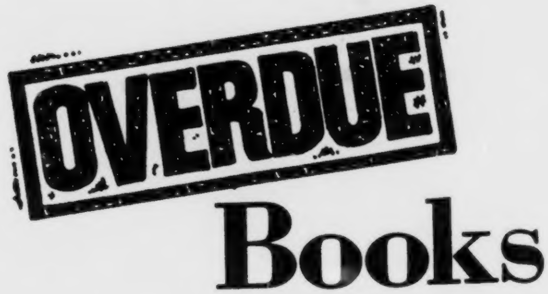
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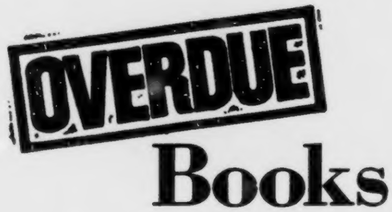
Books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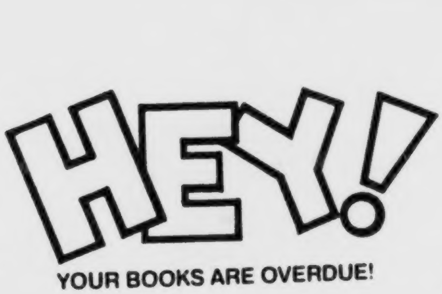
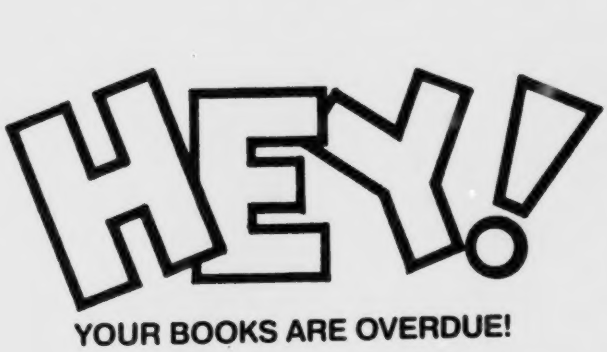

HEY!
YOUR BOOKS ARE OVERDUE!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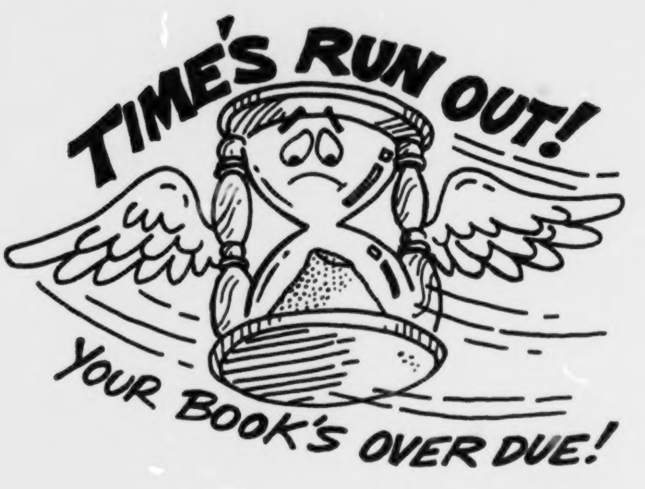
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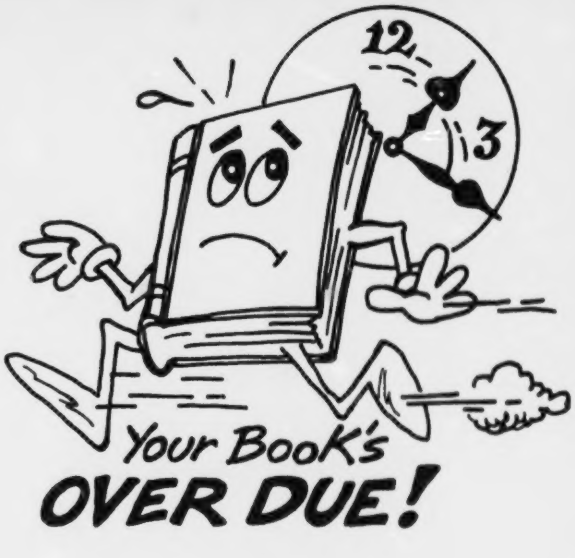
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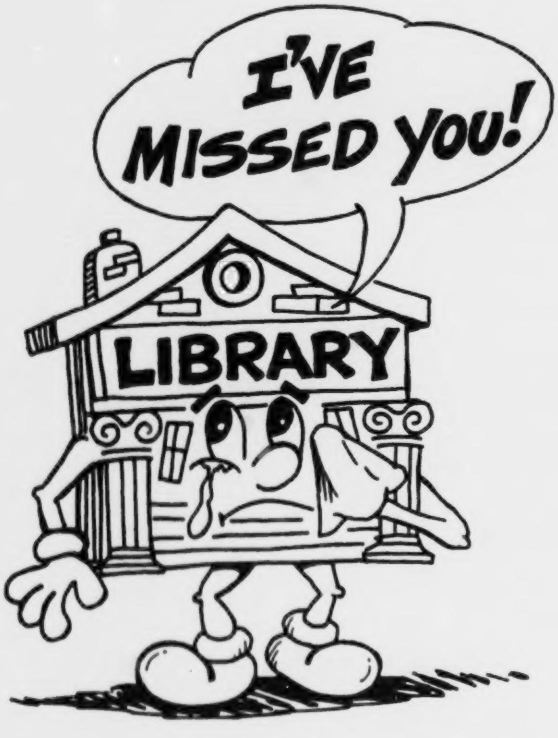
OVER DUE!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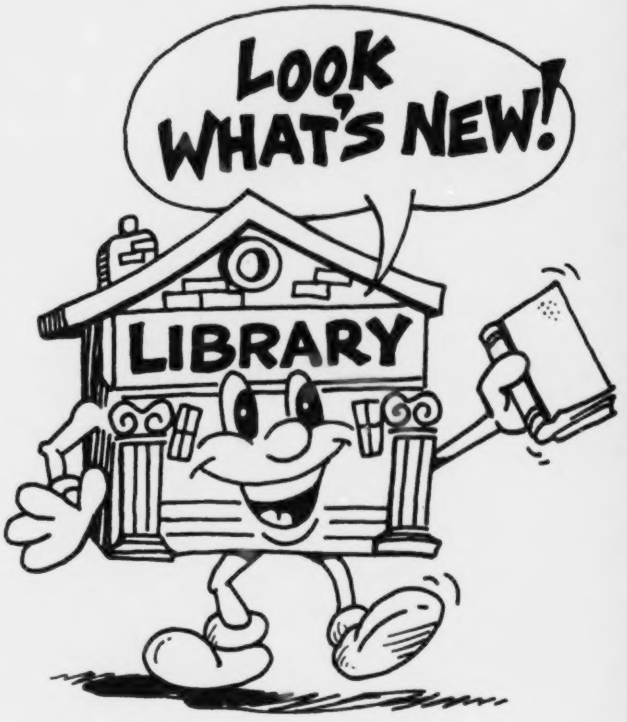
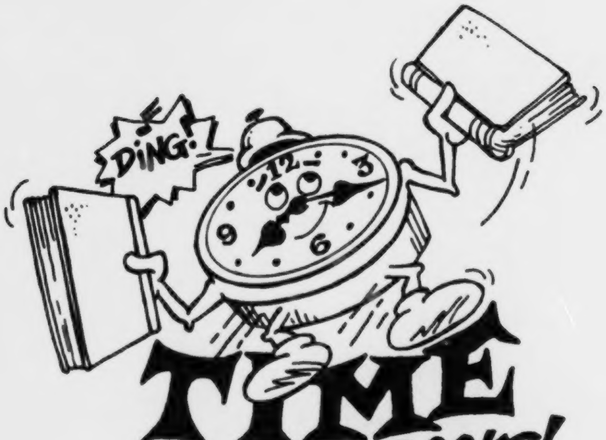
LIBRARY


LOOK WHAT'S NEW!
LIBRARY


DING!
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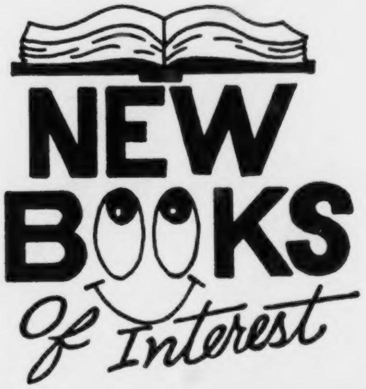
TIME
TO HIT THE BOOKS!


NEW
BOOKS
Of Interest

BEST COPY AVAILABLE

A Librarians's True Confession: I Stopped Doing Overdues for Three Years!

By Alice Evans Handy

It was the best of times--it was the worst of times. It was the early 1970s. I was new, my secretary was new. We were in a school of over 1,000 students, all of whom were infected by the 70s. There were almost no textbooks in the school. We were all doing resource-based teaching before we even knew what it was. There were carts of library books everywhere. There were kids everywhere, sitting on the floor, under tables, fraternizing in the conference rooms. We opened a resource room so the students could use the growing collection of audiovisual materials. Primarily, they put on headphones, cranked up the volume and listened to rock music--which only proves that some things never change! We had no computers to help us. A carbonless overdue form was considered high-tech.

Our student aides were a strange crew. This was before EBD (special education for the behaviorally disturbed). The school really didn't know what to do with these disturbed students, so we got them as library aides. (None of them ever became violent in the library, but--this is the only sad part of this article--a few died violent deaths years later.) A little later, we got student helpers fresh out of drug treatment. Although we didn't know it at the time, we were doing aftercare. We listened a lot. Just to keep us on our toes, we also had student aides who were drop outs from the gifted program.

We had lots of business, a lack of experienced library staff, a total AV program to run, electives requiring student production, a lack of strategies for doing it all at once, and a group of young teachers eager to have their students use the library. We literally couldn't get the books back on the shelves. I begged kids to take books from the shelving carts. (Well, I still do that.) It felt like treading water in the ocean on a stormy day.

We stopped doing overdues. For a long time. My memory is somewhat vague, but I think it was as long as three or four years. We were too busy. During that time, we did send out a few notices for encyclopedias, but we simply did not do overdues for the hundreds of books and magazines that went out in a week.

I didn't realize it at the time, but it was an experiment of a sort. As I look back on it, I can now list the advantages and disadvantages.

Advantages

- I was not the "Mean Mamma" who went after overdues.
- I was in a better mood and so were my helpers.
- There was room on the shelves.
- The students loved it and used the library--we had great circulation. This was, I believe, both a cause and an effect.
- The teachers loved not having to pass out overdue notices for the library.
- We were working with students and teachers rather than doing the clerical work associated with overdues.
- We saved time and supplies.
- The kids were building good home libraries. Maybe some of them still have them.
- I didn't damage anyone's self esteem.
- I never had to apologize for making a mistake on an overdue notice.
- We had lots of new books on the shelves because I used my adequate book budget (yes, I really did have an adequate book budget in the early 1970s) to buy replacement copies, many of them paperbacks.
- We didn't do inventory, either, and nobody noticed. See Disadvantages.

Disadvantages

- We lost books. Lots.
- Some of the students failed to develop the habit of returning library materials on time, and, according to certain people, this is an important life skill. I'm not so sure about this, but I do know that students weren't held accountable for returning materials they had borrowed.
- My secretary and I experienced very, very slight twinges of vestigial guilt, but it wasn't anything we couldn't live with.
- We didn't do inventory. See

Advantages.

I have to admit the list of advantages is by far the longer of the two. Which leads to the question: Why do I do overdues now?

Because I can. The computer, first with an *AppleWorks* data base and now with Follett's *Circulation Plus*, enables me to do overdues relatively quickly and painlessly.

Because I can delegate it.

Because our current budget doesn't stretch to cover duplicates and replacement copies. Books cost more now, and I am circulating expensive video tapes.

Because I've increased my efficiency. I really can do more things at one time now than I could when I was just out of grad school and wet behind the ears.

Because everyone else does. (This of course is not a good reason, but it is a reason.)

Because overdues are a low priority, and I still can spend most of my time and energy working with teachers and kids and building up a good collection.

Because we have a good collection and I want to keep it.

Because other people expect it, even some of the kids. I made the big switch back to doing overdues in the late 1970s when I got a new assistant who *really* expected it.

Why do you do overdues now? (If you don't do them, you get to write the next article!) What would happen if you stopped? That's right, if you stopped cold turkey?

Would you be happier?

Would the students and teachers be happier?

Would you have to close the library in two years? In two months? Are you sure?

Would you be constantly apologizing for not having anything on the shelves? Could you substitute? Could you buy more paperbacks?

Would anyone notice? Would anyone in a position of authority notice?

If someone happened to notice would you be fired? As far as I know, no librarian has ever been fired for not sending out overdues. Is it in your job description? (I bet not!) And, anyway, don't you have tenure or at least due process?

What would you do with the time you'd save?

Wouldn't most of the books come back at the end of the year anyway?

What would you do instead? There must be some other ways to get books back, such as...

Shameless begging
Locker checks
Mass appeals
Threats
Lists posted next to the honor rolls
Telephone calls to parents
Rewarding the half dozen kids who do return books on time
Humorous ploys
Cars with loudspeakers roving through neighborhoods.

(I'm sure we've all tried some of these. Maybe we just need to be more creative.)

My point is simply this: it may be time for you to re-think overdues--if for no other reason than to get your customers' attention. Nothing is forever.

Especially if you personally are spending a lot of time and worry on overdues, you need to step back and look at the situation. Free yourself to do something more fun, something that will let your students see you in a new light. Let me know what happens. There are times I'd like to go for another three-year hiatus myself.

Alice Evans Handy is the Media Specialist at Metcalf Junior High School in Burnsville, Minnesota. She has been a writer and reviewer for THE BOOK REPORT *since its inception in 1982.*

Overdue Certificate

To encourage parents to visit the library during open house, we issue an overdue certificate to students for each parent or grandparent who visits the library. If there are two students in the same family, each student gets a certificate. These certificates can be used as payment for overdue books, but not for lost or damaged items.

The certificate reads, "Free Overdue Book Certificate. Compliments of your library for your family's participation in Open House."

Many parents said they came to the library because the students insisted. Some had never been in the library before, even though their children had attended our school in previous years. Nearly 150 parents came to the library during the most recent open house. In fact, we ran out of certificates. — *Doris Grassman, Oak Creek (Wisconsin) Junior High School*

The Bring-'Em-Back Rap

I wrote the following lyrics to a rap song, which the band director and jazz band put to music and played over the intercom. We had a lot of fun, the song was a big hit, and I treated the musicians to candy as a "thank you."

Hey dude! I'd like you to know
Overdue library books will cost you some dough.
You don't want to spend it in the library
So get those books in while it's free.
You've got three weeks before they're due
If you need them longer, you gotta renew.
The library really doesn't want your cash
So this is a reminder to bring your books back.
Bring back. . . .
Bring back. . . .
Look under your bed or out in the car
In your locker—they can't be far.
Library books don't run away
You just forgot where they were laid.
The library staff will be glad
When you bring in every book that you ever had.
Bring back. . . .
Bring back. . . .

—Margie Eaton, Maize (Kansas) Senior High School

Overdue Book Rap

I was amazed at the positive response I got from a little piece of bad poetry. Kids stopped me in the hall and asked me to "do your rap":

Well, my dear,
It's that time of the year
When "Library books are due," we hear.
Day in, day out,
Ms. Tope will shout,
"Bring back your book, magazine, & pamphlet,
whatever it's about.
Clean out your locker, your car, & your room,
Get that stuff back here soon!"
May 18th is the final due date.
Return those books. Don't wait."

I can't promise it will get your books in any faster, but it was a lot more fun than the usual end-of-the-year announcement to return library books "or else."—*Barbara C. Tope, Madison Plains Schools, London, Ohio*

Rhymes for Overdues

I was tired of using the same announcement for overdue books so I wrote some poems to catch the students' attention. For example,

I wanted to research the sun,
  But all the resources were gone.
The previous user
  Had been an abuser
And hadn't returned even one.

•

You need a library book
  And so do your friends.
But if you haven't brought it back,
It isn't there to lend.

•

Danielle Steel is popular
  Her books are so romantic
Please return those overdue books
  Her fans are getting frantic.

Do they work? High school students have very selective memories, but the rhymes do bring the library to the students' attention once a week. I've heard a lot of groans from students as the teachers read the announcement, but some kids have asked if they can write the next poem. One boy tried to bribe me to quit, which caused this note to the end of the next announcement: "If you want these poems to stop, please return or renew library materials!" — *Karen Lehmann, Hampton (Iowa) High School*

Overdue Contest

To stimulate book returns at the end of the year, I run an overdue-book contest during May. Every week overdue lists are sent to each junior high homeroom. At the end of the month, the homeroom with the fewest overdues wins a pizza party. Last year the contest was so successful that two homerooms won.— *Mary Moyer, Gateway Regional High School, Woodbury Heights, New Jersey*

The Mountain Goes to Mohammed

When our middle school students complained that there was "never time" to return library books, we decided to go to the students on their own territory. We decided to try a "branch library" operation while our students were confined to the main corridor of the school awaiting the first bell of the day.

We set up a library walk-up window in an area designed to be a supply store in the main hall. For 15 minutes before school each day, we offer a variety of services. Students can return books, renew books, reserve materials, and pay their overdue fees.

A fishing tackle box holds a petty cash tray and the file of overdue fees. The tackle box and the tray of library cards make daily trips on a book truck from our regular library. Duplicates of other supplies are left in the supply store area.

Judging from the steady flow of students to our window, our branch library is indeed a success. — *Mary Hauge, Washington Middle School, Aurora, Illinois*

Overdues

We solved our overdue problem by requiring that all library obligations had to be taken care of before a student could take mid-term or final exams. This was announced daily over the public address system for one week before exams.

With the support of our administration, faculty and staff, all but five books had been returned by exam time. In the past, 30 or 40 books, 15 to 20 magazines, and a dozen fines were still outstanding at the end of the school year. This joint effort really worked for us.

—Geneva Hardcastle, Librarian, Cuyahoga Falls, Ohio, High School

Dusting Your Overdues Away

Every Monday morning I prepare the overdue list for the previous week. If the irritation of overdue books affected me as sand does oysters, I would be rich.

One recent Monday, when book reports had swelled the overdue list to ridiculous proportions, my patience reached its absolute limit. As I sorted through the slips, my brain churned with thoughts of fines, tortures, death penalty. Then THE IDEA popped to the surface—not worthy of a Nobel prize, but satisfying, nevertheless.

Why not levy a stiff fine, 25 cents per day per book, payable only in service time, not money? When the fine is calculated at the respectable wage of $3.00 per hour, it works out to be five minutes of library service per book per day.

I sent out the overdue notices, adding a note about the new policy, and recommending that the recipient see me at once.

Within the hour the library was bulging with the first crop of shocked offenders. I grabbed an extra calendar and immediately assigned a study hall period for each student to work. If the fine was more than 30 minutes, I divided it over other days. Students who did not have the books with them were assigned a work period for the fine already owed, and warned that each day the book remains overdue, the fine increases. I could have used a traffic light at the library door the rest of the week!

My junior high helpers and I seldom have time to dust the books and shelves, so we started there. Few students object to dusting their fines away once they realize that they are performing a useful service, rather than serving a punishment. In fact, several boys continued dusting when their time was up because it *needed* it, they chided.

Besides reducing the overdue list dramatically, two unplanned concomitants have especially pleased me. First, I notice that students often browse through the books they are dusting before replacing them on the shelves. They probably never knew some of these books were in the library.

Second, I have a chance to get better acquainted with students. The adversary attitude of the initial overdue encounter relaxes over 30 minutes of shared work, and we learn a little more about each other.

I never fail to say "thank you for your help" as they turn in their dust cloths, and I mean it sincerely.—*Marilyn Knop, Librarian, Benld, Illinois, Attendance Center.*

Candy for Overdues

To encourage the return of overdue books, I offer free candy each Halloween and Valentine Day to every student who returns an overdue book and pays the fine. The candy costs little and much more is collected in fines. This method gets the books back and builds good public relations—*Cornelia F. Cooper, Smyrna (Tennessee) High School*

Management of Overdues

Overdue books and fines seemed to be a never-ending problem. At the end of every six- weeks grading period, the list of fines was pages long and the vice-principal's office was soon filled with students. Some students had been on the list for a week, some for all six weeks. This changed when we applied the assertive discipline techniques that we learned in a district-sponsored training session. The techniques require publicizing rules and consequences to students. We devised five steps or levels of action to be imposed on the student whose name appeared on the overdue list. The steps were explained to the students at orientation. They are:

1. When the student's name is placed on the fine list, the student may not check out other books and may not use the library during study-hall periods.
2. After the second week on the fine list, the student receives one reminder notice.
3. After the third week, the student has a conference with the librarian.
4. After the fourth week, a letter is sent to the parents. The cost of postage is added to the amount owed.
5. After the fifth week, the student is assigned to detention by the vice principal.

The third action (conferences) is not as time-consuming as it sounds. We ask classroom teachers to send specific students to the library where we remind the students of the consequences if the fines are not paid. The "letters" to parents are pre-printed postcards with blank spaces for writing the student's name and the amount of the fine. Peel-off labels are used to address the cards.

After the student has been on the fine list for five weeks, his name is automatically sent to the vice-principal. We keep the fine list on the computer. Each week we add an asterisk beside the name of each student who has not cleared his fines. The number of asterisks tell us at a glance how long each student has been on the list.

This plan has worked for us. In a school of 1,000 students, our fine list is now rarely over two pages long. In a typical week we mail fewer than 10 postcards and send three to five students to detention. The new system takes less time than our old system. The vice-principal doesn't have to deal with a rush of students at the end of every grading period. He also knows that we have given every student several opportunities to clear his overdues before we send the student to his office.—*Virginia Hill, Shackelford Junior High School, Arlington, Texas*

Collecting Overdue Fines

Some students had been on the overdue list for two months. I decided to try a new overdue notice. Usually students receive a notice on a small slip of white paper. They were so accustomed to getting these slips from the library aides that the slips were often found on the classroom floor. I sent the chronically delinquent "finees" large purple notices with their name in bold print. The notices were handed out during classes so everyone in a class knew what was being delivered. Most of the students paid the next day.—*Cathy Weaver, Phenix City (Alabama) Middle School*

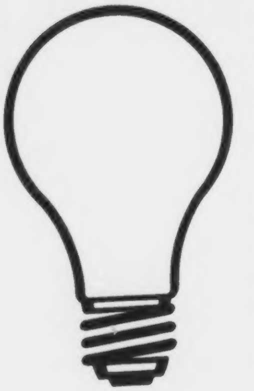
Working Off Fines & Overdues

Since the high school is students' last step on their way to the adult world, I feel we should prepare them to assume some of the financial responsibilities of adulthood. I am also aware that many parents have a difficult time just feeding and clothing their children—much less paying for fines and lost books. For these reasons, I instituted a program that allows students to work off library obligations.

With the principal's approval, I asked the head custodian if she could use some extra workers. She was happy to have some help before and after school hours. This is the way the program worked. A student could work for $3 per hour either before or after school. The custodian was notified who was coming and how many hours work she could plan for. When the hours were completed, the custodian notified me and the student's record was cleared. If the student's book was later returned to the media center, the payment would not be refunded and the book became media center property. This was explained in the policy, in the letter to the parent, and to the individual student. It was stressed that this program was implemented as a courtesy on the part of the media center to allow the students and parents an option to paying for the obligation.

Both parents and students liked this program. Several times parents called me, requesting that we allow their child to work off an obligation. One student was grateful that he didn't have to answer to his parents for having lost a book.

The beauty of the program is that it helps students and the custodians, relieves the librarian of any monitoring of student work, and places the responsibility on the person who incurred the obligation. — *Nancy Sloan, Klein Forest High School, Houston, Texas*



A Poem for Overdues

One December we discovered that we had entirely too many overdue books. Appeals to teachers and students seemed to fall on deaf ears. In desperation, I wrote a poem that I hoped would get their attention. I illustrated the poem and duplicated it for each teacher. The teachers enjoyed it; many read it aloud to their classes and most posted it in their rooms. A lot of overdue books were returned before the holidays.

Twas the Month of December

'Twas the month of December when all through the school,
The kids were excited (the teachers were, too).
The sun, it was shining; the weather was warm,
When out in the library there sounded an alarm!
"Oh dear," said the librarians. "Oh, what shall we do?
We have such a large number of books overdue.
We've send out the notices to no avail.
What do you suppose has caused us to fail?
Something has got to be done right away.
We'll ask all the teachers to help us this day.
To each student having a book overdue
We'll send out a notice to say, 'Please won't you
Bring your books back today or as soon as you can,
So we can get on with our holiday plans.
Look under your bed; check in your locker.
Maybe you'll find a book. Won't that be a shocker!'
So when the semester comes to an end
No overdue notice will we have to send,
And all the report cards will go home when they should."
That's the end of this poem. (Don't you think it's quite good?)
So to each one of you from the lib'ry folk all:
Merry Christmas! Happy Holiday! Have a cool Yule, you all!

—Frankie Adkins, Berkeley High School, Moncks Corner, South Carolina

Rolodex Files for Overdues

Because our high school (Grades 10-12) does not have homerooms, we stopped sending overdue notices. It was too difficult to locate students. Instead, we developed a system using Rolodex files. We type a student's name on a file card when he first has an overdue item. We continue to use that card throughout the years the student is in our building.

We also color band each card with felt markers. This year's 10th-graders have a yellow band across the top of their cards, 11th-graders have pink, and 12th-graders green. Next year the 10th grade will become green.

Cards are typed when a book is overdue a week. The date due and the call number appears on the student's card. When an overdue book is returned, we check the Rolodex file if the book is more than five days overdue. We note the date of return and draw a line through the call number. Every few weeks we type a list of students in each grade who have overdues, posting the lists in prominent places. We use colored paper for each grade, matching the colored bands on the cards. Students find out about their overdues when they try to check out books and when they and their friends see their names on the lists.*—Helen F. Flowers, Bay Shore (New York) Senior High School*

Half-Price Fines

In past years, we periodically had fine-free days. We decided that this wasn't quite fair to our students who faithfully paid their fines. To compromise on this issue, we decided to try issuing half-price coupons. These coupons are redeemable for a specific period of time. They are accepted for all fines on books turned in during the specified period or on any unpaid fines on books turned in prior to the half-price period.

The coupons are given to students with overdue books or unpaid fines prior to half-price time.

This half-price coupon has worked very well. We believe it is a fair alternative to fine-free.

—Annette Thibodeaux, Librarian, John Q. Adams Junior High School, Metairie, Louisiana

To Fine or Not to Fine

Some librarians believe that charging fines for overdue books instills a sense of responsibility in students. I believe this goal may be unrealistic for junior high students. When I quit charging fines, I noticed little or no difference in the return rate. What I did notice was a marked improvement in students' attitude toward the library. I decided that fostering a positive attitude was a higher priority than trying to instill responsibility. Now I depend on the students' good will, plus these incentives:

- Students on the obligation list cannot attend social functions sponsored by the school.
- At mid-term, each adviser who has no student on the obligation list is given a poster. A poster is also given to the first five advisers who clear their obligations.

— Lynn McCree, O. Henry Junior High, Austin, Texas

Section Fourteen

Forms

Introduction

Forms

Forms are wonderful timesavers for librarians. Several reproducible forms for traditional library operations are included in this section. However, it is anticipated that you will want to adapt most of them to fit your particular situation. Here are some hints for making forms an even more effective tool in your library:

- Adopt a logo for your library and include it on all forms. A familiar logo tells busy readers the source of your memos and notices instantly.
- Design small forms so that you can print or photocopy several to a page.
- Be sure to check spelling and grammar carefully on any printed form.
- If you are asking your readers to respond to you, use check lists rather than asking the reader to write answers.
- Use color paper stock effectively. Perhaps one color for a first notice, a second color for a reminder.
- Keep your form letters and memos on a word processing desk for easy revision and printing.
- Revise forms when it becomes apparent that your readers are confused by your message or have unanswered questions.
- Remember that even the shortest message can be friendly.

The Editors

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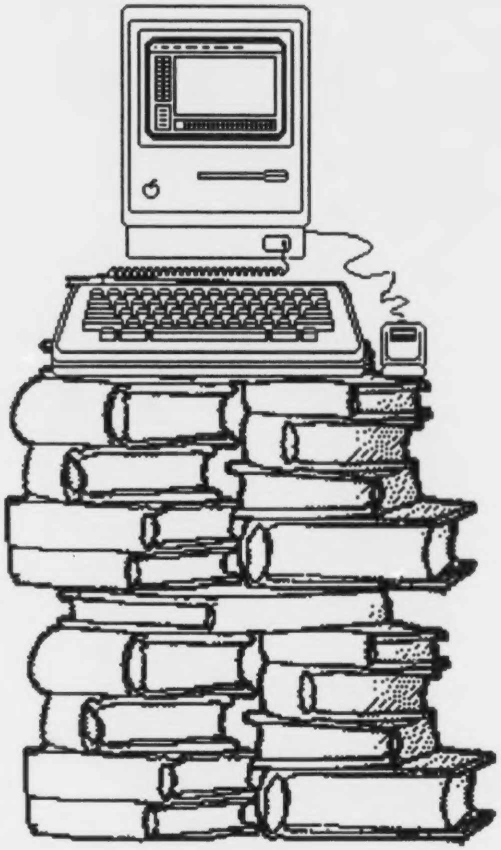
Library Award



____

is Awarded this Certificate for Outstanding Work in the Library

Presented this ______ day of 199____

________________________ ________________________

LIBRARY ACTIVITY FOLLOW-UP

We want to know how well the resources of the library met your needs during your recent activity. Please answer the following questions honestly so that we can plan any improvements which may be necessary. Thank you.

1. What was the topic of your research?

2. Did you find the books that you needed?

   ___a. Yes, almost everything that I wanted.

   ___b. Yes, enough to do my project.

   ___c. No.

   ___d. I didn't use books.

3. Did you find the magazine articles that you needed?

   ___a. Yes.

   ___b. No. (If would have helped if the library subscribed to ____________________________.)

   ___c. I didn't use magazines.

4. Did you find materials in the vertical file?

   ___a. Yes.

   ___b. No.

   ___c. I didn't use the vertical file.

5. Did you find the audiovisual materials that you needed?

   ___a. Yes.

   ___b. No.

   ___c. I didn't use audiovisual materials.

6. Were members of the library staff helpful and courteous?

   ___a. Yes.

   ___b. No. (Describe the problem under "comments" below.)

   ___c. I had no contact with the library staff.

7. Give your comments and suggestions here:

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LIBRARY MEMO

TO:

DEPARTMENT:

Please circulate this material to the Department members.

____1. You may keep in your department

____2. If you are interested, take it back to the library and discuss it with the librarian

____3. Please return this item to the librarian

____4. If you wish to make copies, please return the original to the librarian.

____5. If this material is of no use to your department, please pass it on to someone who can use it.

____6. Please let me know what type of material you need for your department.

____7. If you have extra copies of materials that we can put in the vertical files, we will appreciate the donations.

____8. We have new books on this subject __________________

____

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MONTHLY LIBRARY REPORT

Month ______________________________

Number of days open: ___________________

Circulation Count: ____________________

Books: ______________________________

Periodicals: __________________________

Vertical File: _________________________

Library use by classes: ________________

____

Departments using library: ______________

____

Individual student usage: (with pass, not as a class group) _________________________

____

Student usage before school: ____________

____

Materials gathered by library staff and taken to classrooms for enrichment: ______________

____

Library instruction presented by librarian: ____

____

Displays arranged by library: ____________

____

Assistance to students:

Reference Questions: __________________

Book Selection: _______________________

Other: ______________________________

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REQUEST FOR RECONSIDERATION OF LIBRARY MATERIALS

Your name:________________________________Phone:___________

Address:____

Title of work in question:________________________________

Description of work--include author, publisher, date of publication, type of material (e.g., book, magazine, film):

____

Name of organiaation or group you represent, if any:

____

To what part(s) in the work do you object? (Please be specific. Cite pages, sections, passages, etc.)

____

What are your specific objections to this work?

____

What would you like this library to do about this work? (e.g., restrict circulation to certain grades, prohibit use by my child, etc.)

____

Have you filed a Request for Reconsideration of Library Materials before?	yes/no
Have you read or viewed this work in its entirety?	yes/no
Are you aware of judgments of this work by media or literary reviewers?	yes/no
Have you read The School Library Bill of Rights?	yes/no
Are you familiar with present policy regarding book and materials selection for this library?	yes/no

Signature____

Date____

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NEW MATERIALS ANNOUNCEMENT

TO:

FROM:

Your recommended purchase of________________________________

has been processed and is ready for circulation.

The call number is ______________________________.

Thank you for your assistance in selecting materials for school use.

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MEDIA ANNOUNCEMENT

TO:

FROM:

The following software/book is now in the library

Title ______________________________________

Format______________________________________

___This is material you requested for preview/purchase.

___This is preview material related to your subject area.

___This is purchased material which you might find useful in your teaching.

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AIDES EVALUATION FORM

Participation in Library Services:

Name ______________________________

	Needs Improvement	Satisfactory	Superior
Accomplishes assigned tasks	______	______	______
Shows initiative in finding work	______	______	______
Works cheerfully with staff and students	______	______	______
Works without constant direction	______	______	______

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LIBRARY AIDE APPLICATION

NAME________________________________ HOME ROOM____________________

GRADE________________________________

PREFERRED WORKING TIMES

_____ BEFORE SCHOOL _____ LUNCH

_____ AFTER SCHOOL _____ STUDY HALL

REASON FOR WANTING TO BE AN AIDE____________________________________

____

HOW MANY DAYS OF SCHOOL HAVE YOU MISSED THIS YEAR?________________

REFERENCE (PLEASE GIVE THE NAME OF A TEACHER)

____

RATE YOURSELF ON THE FOLLOWING:

(RATINGS ARE: EXCELLENT, VERY GOOD, GOOD, FAIR, NOT GOOD)

GETTING ALONG WITH OTHERS	__________
PAYING ATTENTION	__________
FINISHING ASSIGNMENTS	__________
FOLLOWING INSTRUCTIONS	__________
LISTENING WHEN PEOPLE TALK TO YOU	__________
BEHAVIOR	__________
GRADES	__________

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STUDENT AIDE FORM

Name____

Grade____

Schedule (In case I need to contact you on library related business.)

1. ____
2. ____
3. ____
4. ____
5. ____

Somedays I will not have enough work to keep you busy the entire period. What types of school work or personal hobbies can I expect you to be prepared to work on:

1. ____
2. ____
3. ____

What special skills or interests do you have that I might not know about. For example, art, bulletin boards, like to keep records, like to take care of plants, etc.

1. ____
2. ____
3. ____

What do you expect to learn from taking this class?

____

____

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Library Book Snag Slip

____ No shelf-list card
____ Not on shelf-list card
____ Needs circulation card
____ Needs new pocket
____ Wrong circulation card
____ Needs repair
____ Needs new spine label
____ Torn: See page ____________
Other ____________
Author ____________
Title: ____________
Date: ________ Initial: ________

Library Book Snag Slip
____ No shelf-list card
____ Not on shelf-list card
____ Needs circulation card
____ Needs new pocket
____ Wrong circulation card
____ Needs repair
____ Needs new spine label
____ Torn: See page ____________
Other ____________
Author ____________
Title: ____________
Date: ________ Initial: ________

Library Book Snag Slip
____ No shelf-list card
____ Not on shelf-list card
____ Needs circulation card
____ Needs new pocket
____ Wrong circulation card
____ Needs repair
____ Needs new spine label
____ Torn: See page ____________
Other ____________
Author ____________
Title: ____________
Date: ________ Initial: ________

Library Book Snag Slip
____ No shelf-list card
____ Not on shelf-list card
____ Needs circulation card
____ Needs new pocket
____ Wrong circulation card
____ Needs repair
____ Needs new spine label
____ Torn: See page ____________
Other ____________
Author ____________
Title: ____________
Date: ________ Initial: ________

Library Book Snag Slip
____ No shelf-list card
____ Not on shelf-list card
____ Needs circulation card
____ Needs new pocket
____ Wrong circulation card
____ Needs repair
____ Needs new spine label
____ Torn: See page ____________
Other ____________
Author ____________
Title: ____________
Date: ________ Initial: ________

Library Book Snag Slip
____ No shelf-list card
____ Not on shelf-list card
____ Needs circulation card
____ Needs new pocket
____ Wrong circulation card
____ Needs repair
____ Needs new spine label
____ Torn: See page ____________
Other ____________
Author ____________
Title: ____________
Date: ________ Initial: ________

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MEDIA CENTER ASSIGNMENTS

Teacher____

Subject____

Assignment: (Attach any handouts given to students)

Media materials to be used: (Are materials to be placed on reserve? Length of circulation?)

Number of Students_______ Date Assignment Given_________

Date Students will be using Media Center_________________

Periods_________________ Date Due for Students_________

____

PUBLIC LIBRARY ASSIGNMENT ALERT

Teacher____

Subject____

Date Assignment Given________________________________

Number of Students_______ Date Due____________________

Assignment Description:

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LIBRARY UTILIZATION RECORD

Teacher ____

I. Library Visit (Date Request Made________)

___English ___Social Studies ___Art

___Math ___Library Skills ___Music

___Science ___Reading ___Other ________________

Topic ____

II. Library Media Skills Lesson

___Orientation ___Biographical Reference

___Special Reference ___Media Production

___Other ______________________________________

III. Request for Materials (Date Request Made_______)

Topic ____

___Books ___Transparencies ___Vertical File

___Filmstrips ___Filmloops

___Cassettes ___Records

___Slides ___Periodicals

___Kits ___Atlases

Send to classroom___ Reserve in library___

IV. Video Tape Viewing

Topic ____

Source

___Film Library ___Off air ___Recorded

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DAILY SCHEDULE FOR EIGHT PERIOD DAY

WEEK OF ______________________

	1	2	3	4	5	6	7	8
MONDAY								
TUESDAY								
WEDNESDAY								
THURSDAY								
FRIDAY								

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DAILY SCHEDULE FOR SEVEN PERIOD DAY

WEEK OF ____________________

	1	2	3	4	5	6	7
MONDAY							
TUESDAY							
WEDNESDAY							
THURSDAY							
FRIDAY							

School Library Management 2nd

School Library Management 2nd

AUDIOVISUAL EQUIPMENT SIGN-UP SHEET

PLEASE sign your name, type of equipment to be used, and periods needed.

DATE ____________________

TEACHER	EQUIPMENT	Period 1	Period 2	Period 3	Period 4	Period 5	Period 6	Period 7	Period 8

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AUDIOVISUAL EQUIPMENT SIGN-UP SHEET

PLEASE sign your name, type of equipment to be used, and periods needed.

DATE ______________________________

TEACHER	EQUIPMENT	Period 1	Period 2	Period 3	Period 4	Period 5	Period 6	Period 7

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VIDEO TAPE SCHEDULE

PERIOD	TEACHER	ROOM
0		
1		
2		
3		
4		
5		
6		
7		

VIDEO TAPE SCHEDULE

PERIOD	TEACHER	ROOM
0		
1		
2		
3		
4		
5		
6		
7		

VIDEO TAPE SCHEDULE

PERIOD	TEACHER	ROOM
0		
1		
2		
3		
4		
5		
6		
7		

VIDEO TAPE SCHEDULE

PERIOD	TEACHER	ROOM
0		
1		
2		
3		
4		
5		
6		
7		

VIDEO TAPE SCHEDULE

PERIOD	TEACHER	ROOM
0		
1		
2		
3		
4		
5		
6		
7		

VIDEO TAPE SCHEDULE

PERIOD	TEACHER	ROOM
0		
1		
2		
3		
4		
5		
6		
7		

COMPUTER SIGN-UP SHEET WEEK OF ______________________

PERIOD	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1ST					
2ND					
3RD					
4TH					
5TH					
6TH					
7TH					
8TH					

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14.22

ATTENDANCE/CIRCULATION STATISTICS WEEK OF ____________________

CIRCULATION

	VIDEOS	BOOKS	MAGS		
MONDAY					
TEACHERS					
STUDENTS					
TUESDAY					
TEACHERS					
STUDENTS					
WEDNESDAY					
TEACHERS					
STUDENTS					
THURSDAY					
TEACHERS					
STUDENTS					
FRIDAY					
TEACHERS					
STUDENTS					
TOTALS					
TEACHERS					
STUDENTS					

DAILY ATTENDANCE

PERIOD	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1ST					
2ND					
3RD					
4TH					
5TH					
6TH					
7TH					
8TH					
TOTAL					
CLASSES					

WEEKLY ATTENDANCE

ATTENDANCE ______

CLASSES' ATTENDANCE ______

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14.23

WEEKLY MEDIA CENTER STATISTICAL REPORT

WEEK OF ______________________

STUDENTS USING AUDIOVISUAL AREA:

Make-up work ______

Copy stand ______

Other ______

Video camera ______

Computers ______

USE OF MODEM FOR SEARCHES:

- - - - - - - - - - -	______	- - - - - - - - - - -	______
- - - - - - - - - - -	______	- - - - - - - - - - -	______

SERVICES/DUTIES:

Working with classes ______

Dubbing tapes ______

Troubleshooting AV equipment in classroom ______

Off-air recording ______

Laminating ______

Bulletin boards/ Displays ______

CIRCULATION OF AUDIOVISUAL MATERIALS:

Computer programs ______

Films ______

Film loops ______

Games ______

Kits ______

Records ______

Slides ______

Transparencies ______

Videotapes ______

Other ______

USE OF AUDIOVISUAL EQUIPMENT:

Computers ______

Filmstrip projectors ______

Overhead projectors ______

Movie projectors ______

VCRs ______

Slide projectors ______

Tape recorders ______

Record players ______

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PREVIEW EVALUATION FORM

Date ______________________

Title of Program ____

Producer/Distributor ____________________________________

Cost ______________________

Type (circle) Film Filmstrip Record Cassette Slides

CONTENTS SUMMARY

	Excellent	Good	Poor
AUTHENTICITY: accurate, impartial, up-to-date.			
APPROPRIATENESS: in vocabulary, concepts, data, relation of media to subject.			
SCOPE: content, concepts, communication.			
INTEREST: credibility, stimulation, imagination, sensory appeal.			
ORGANIZATION: logical, balanced, sequenced.			
TECHNICAL ASPECTS: tone, clarity, focus, composition, color.			
SPECIAL FEATURES: notes, guides, supplemental material.			
PHYSICAL CHARACTERISTICS: ease of use, storage, durability.			

POSSIBLE USES (circle) Individual Small Group Overview Large Group Introduction In-Depth Other __________

COMMENTS ____

GRADE LEVEL (circle) Junior High High School College

RECOMMENDED FOR PURCHASE: ____ yes ____ no ____ Defer

Teacher ____________________________ Subject ______________

OVERDUE NOTICES

FROM THE LIBRARY MEDIA CENTER

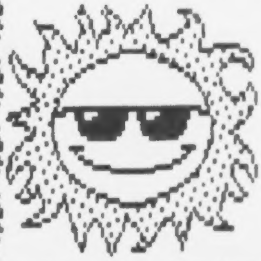
TO: HOMEROOM TEACHERS

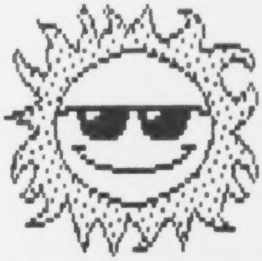
The attached form(s) are overdue book notices to be given to students in your homeroom. The notices are written the day after books are due thus giving the student(s) an extra day to return them.

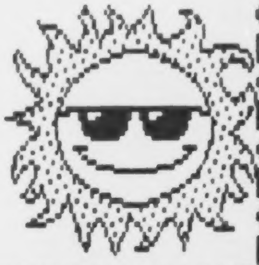
Please give notice(s) to the student(s) during homeroom the day you receive them in your mailbox. **SEND THE STUDENT(S) IMMEDIATELY TO THE LIBRARY DURING HOMEROOM.** You are the only way we can contact all these students so **please cooperate** and send these students to us when we ask for them.

If, by chance, you receive a notice for a student who is **NOT** in your homeroom, **please return it to mailbox** (instead of discarding it) so we can pass it on immediately to the correct homeroom teacher. (Sometimes our students can't remember who they have for homeroom!!)

WE CERTAINLY APPRECIATE YOUR COOPERATION--THANKS!!







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COMPUTER INVENTORY

COMPUTER MODEL____

MONITOR MODEL____

DISK DRIVE MODEL____

ITEM____

MODEL____

PURCHASED FROM____

DATE PURCHASED__________________ PRICE__________________

NOTES____

____

____

REPAIR NOTES:

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AUDIOVISUAL EQUIPMENT INVENTORY

ITEM____

BRAND_______________________________________

MODEL_______________________________________

DATE PURCHASED________________ PRICE____________

SERIAL NUMBER_________________________________

BULB: WATTS__________________ CODE_____________

HOW REMOVED__________________________________

OTHER NOTES__________________________________

____

____

CONDITION____________________________________

____

REPAIR NOTES:

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NEWSLETTER

News from . . .

News from . . .

Coming Soon

add your library media center's name in a press type (about 72 point) . . . or by typing it in all capital letters if you use the smaller type

memo

New in the Media Center

Attention: Teachers

MEMO

New Films

Summer Reading

To:

From:

Subject:

Date:

New Books

Required Reading

Congratulations

Route To:

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EXTRA!
EXTRA!
Late Breaking News

JUST
ARRIVED

DON'T
FORGET!

ANNOUNCING—

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Notes

Section Fifteen

Bibliography

Bibliography

INTRODUCTION

This annotated bibliography lists recommendations that are intended as a selection guide. Books are compiled by topic with bibliographic information for each entry. A list of publishers follows the bibliography.

AUDIOVISUAL RESOURCES

Bland, Kay P. & James, Suzie. **Visual Power; Transparency Masters to Accompany National School Library Media Guidelines**. Libraries Unlimited, 1988. 109pp. 0-87287-754-X. $15.50.

This packet of transparencies is intended for use with *Information Power: Guidelines for School Library Media Centers,* which was prepared by AASL and AECT.

Nonbook Media: Collection Management and User Services. Edited by John Ellison & Patricia A. Coty. ALA, 1987. 388pp. pbk. 0-8389-0479-3. $35.

Comprehensive guide to 22 nonprint formats such as films, filmstrips, MARC files, models, pictures, maps, and many others.

Thomas, James L. **Nonprint Production for Students, Teachers, and Media Specialists; A Step-by-Step Guide**. Libraries Unlimited, 1988. 140pp. 0-87287-591-1. $23.50.

A practical guide to nonprint production techniques and procedures.

Notable Children's Films and Videos, Filmstrips, and Recordings, 1973-1986. ALA, 1987. 118pp. pbk. 0-8389-3342-4. $8.95.

Annotated list of records, films, and videos for children through age 14. Entries include all ordering information; arranged alphabetically.

Miller, Jerome *et al*. **Video Copyright Permissions**. Copyright Information Services, 1989. 160pp. 0-91414313-1. $31.95.

Practical guide to ethical and legal issues in recording and using videotapes.

YOUR PROFESSIONAL LIBRARY

Gillespie, John T. & Spirt, Diana. **Administering the School Library Media Center**. Bowker, 1983. 381pp. 0-8352-1514-8. $39.95.

Chapters on budget, collection development, programs, staff, facilities, selection, and acquisition.

Curley, Arthur & Varlejs, Jana. **Akers' Simple Library Cataloging**. 7th ed. Scarecrow, 1984. 384pp. 0-8108-1649-0. $21.

Curley details the rules of the *Dewey Decimal Classification* tables and uses examples from *AACR2*, the llth edition of the *Abridged Dewey* tables, and the 11th edition of *Sears List of Subject Headings*.

Burress, Lee. **Battle of the Books: Literary Censorship in the Public Schools, 1950-1985**. Scarecrow, 1989. 385pp. 0-8108-2151-6. $42.50.

Study of censorship and suggestions for combatting it.

Hart, Thomas L. **Behavior Management in the School Library Media Center**. ALA, 1985. 0-8389-0429-7.

Articles providing possible solutions to troublesome library discipline problems.

Curley, Arthur & Broderick, Dorothy. **Building Library Collections**. 6th ed. Scarecrow, 1985. 342pp. 0-8108-1776-4. $21.

Theories and practices in collection development.

Callison, Daniel & Morris, Jacqueline. **Case Studies in Managing School Library Media Centers**. Oryx, 1989. 194pp. pbk. 0-89774-441-1. $26.95.

Sections are: Managing People for a Better Learning Environment; Managing Resources and Equipment for Greater Access to Information; Managing Facilities and Budgets to Plan for the Future.

Reichman, Henry. **Censorship and Selection; Issues and Answers for Schools**. ALA, 1988. 141pp. pbk. 0-8389-3350-5. $12.95.

Provides information on the motivations behind censorship and offers guidance for establishing a selection policy.

Collection Management for School Library Media Centers. Edited by Brenda H. White. Haworth Press, 1986. 383pp. 0-86656-433-0.

Essays written by practicing media specialists and others with library expertise. Topics covered: collection development, networking, school/public library cooperation, and specialized collections, such as video, software, and periodicals.

Van Orden, Phyllis. **The Collection Program in Schools; Concepts, Practices, and Information Sources**. Libraries Unlimited, 1988. 348pp. 0-87287-572-5. $27.50.

Useful tool for librarians for the development of library collections.

Miller, Rosalind E. & Terwillegar, Jane C. **Commonsense Cataloging; A Cataloger's Manual**. 4th ed. Wilson, 1989. hc. 180pp. 0-8242-0776-9; pbk. (Rev. ed. 1990) 182pp. 0-8242-0789-0. $23.

Provides general rules for cataloging both print and nonprint materials for all types and sizes of libraries. The 1990 paperback edition reflects changes in cataloging practices due to automation.

Toor, Ruth & Weisburg, Hilda K. **The Complete Book of Forms for Managing the School Library Media Center**. Center for Applied Research in Education, 1982. 256pp. pbk. 0-87628-229-X.

Reproducible, ready-to-use forms to assist in the management of the school library.

Gillespie, John T. **Creating a School Media Program**. Bowker, 1983. 0-8357-9039-8. $29.95.

Principles and practices of creating, administering, and organizing a school media center.

Curriculum: The School Librarian's Role. Linworth, 1990. 116pp. Spiral bound. 0-938865-02-1. $19.95.

Practical ideas to help librarians motivate students and teachers to take advantage of the library's resources. Ideas are from practicing school librarians.

McDonald, Frances. **The Emerging School Library Media Program**. Libraries Unlimited, 1988. 328pp. pbk. 0-87287-660-8. $25.

Collection of articles defining the role of the school library media center programs, including media specialist and classroom teachers working together.

Buchanan, Jan. **Flexible Access Library Media Programs**. Libraries Unlimited, 1991. 250pp. 0-87287-834-1. $24.50.

A handbook on flexible scheduling in elementary schools.

Whitehead, Robert J. **A Guide to Selecting Books for Children**. Scarecrow, 1984. 323pp. 0-8108-1691-1. $25.

Book is divided into two sections: Part I--Infants to Beginning Readers; Part II--Children 8 to 11 Years of Age.

Woolls, Blanche. **Ideas for School Library Media Centers**. Libraries Unlimited, 1983. 126p. 0-931510-02-3. $12.

A collection of ideas from practicing school librarians covers many aspects of librarianship.

Information Power: Guidelines for School Library Media Programs. ALA, 1988. 171pp. pbk. 0-8389-3352-1. $12.95.

Guidelines for the development of school library programs. Developed by the American Association of School Librarians and the Association for Educational Communications and Technology. Replaces the 1975 joint publication titled *Media Programs: District and School*.

Baker, D. Philip. **The Library Media Program and the School**. Libraries Unlimited, 1984. 186pp. 0-87287-385-4. $19.50.

Planning, administering, and supervising school library media programs.

Katz, Bill & Katz, Linda. **Magazines for Young People**. Bowker, 1991. 250pp. 0-8352-3009-0. $34.95.

Formerly *Magazines for School Libraries*, this source describes and evaluates magazines to aid librarians in developing a periodical collection.

Woolls, Blanche. **Managing School Library Media Programs**. Libraries Unlimited, 1988. 182pp. pbk. 0-87287-590-3. $21.50.

Guide for the new school librarian and a resource of ideas for experienced librarians. Includes sections on organizing and managing school libraries.

Loertscher, David V. **Measures of Excellence for School Library Media Centers**. (Drexel Library Quarterly 21, No. 2) Libraries Unlimited, 1988. 148pp. 0-87287-652-7. $18.50.

Describes seven evaluation procedures for assessing school library media services.

Biagini, Mary K. **A Model for Problem Solving and Decision Making: Managing School Library Media Programs**. Libraries Unlimited, 1988. 164pp. pbk. 0-87287-589-X. $18.50.

Case studies highlighting issues in school library media centers such as communication with principals, flexible vs. nonflexible elementary schedules, and promoting reading.

Eble, Mary & Renton, Jeanne. **New Dimensions in School Library Media Service**. Scarecrow, 1988. 486pp. 0-8108-2115-X. $39.50.

Program guidelines for units in literature appreciation, reading, and research skills.

The Newbery and Caldecott Awards; A Guide to the Medal and Honor Books. 1991 ed. ALA, 1991. 137pp. pbk. 0-8389-3398-X. $12.

Lists all Newbery and Caldecott award books with author, title, and illustrator indexes; includes honor books from 1922 through 1991.

Cianciolo, Patricia J. **Picture Books for Children**. 3rd ed. ALA, 1990. 229pp. pbk. 0-8389-0527-7. $25.

Picture books chosen for their blending of text and illustrations. A resource for teachers, librarians, and parents.

Purchasing an Encyclopedia: 12 Points to Consider. 2nd ed. ALA, 1988. 40pp. pbk. 0-8389-3341-3. $4.95.

Guidelines for evaluating encyclopedias.

Reading Motivation. Linworth, 1990. 90pp. Spiral bound. 0-938865-03-X. $19.95.

This workbook is full of ideas that have worked in school libraries. Articles and tips are written by practicing school librarians.

Recommended Reference Books for Small and Medium-Sized Libraries and Media Centers. Edited by Bohdan S. Wynar. Libraries Unlimited, 1991. 302pp. 0-87287-934-8. $38.50.

Designed as a tool for the selection of reference books. Covers the social sciences, humanities, science, computer, and general encyclopedias. Indexes: author/title; subject.

Woolls, Blanche. **The Research of School Library Media Centers; Papers of the Treasure Mountain Research Retreat, Park City, Utah, October 17-18, 1989**. Libraries Unlimited, 1990. 263pp. 0-931510-30-9. $35.

Papers presented by school librarians, professors, and researchers.

Yesner, Bernie I. & Jay, Hilda L. **The School Administrator's Guide to Evaluating Library Media Programs**. Shoe String, 1987. 0-208-02148-5. $24.

Written to help principals evaluate the library program. Includes sample forms.

Rudin, Claire. **The School Librarian's Sourcebook**. Bowker, 1990. 504pp. 0-8352-2711-1. $34.95.

Lengthy annotations of professional books for the school librarians "who are ready to take charge of their own learning." Each entry includes purpose of the book, description of the contents, author's qualifications, and comments. The entries are grouped in five major sections covering management, collection development, student needs, teaching, and technology.

Kemp, Betty. **School Library and Media Center Acquisitions Policies and Procedures**. Oryx, 1986. 0-89774-160-9. $33.

Complete acquisition policies of 15 school districts and excerpts from 41 others.

School Library Management Notebook. 2nd ed. Linworth, 1991. 250+pp. 0-938865-06-4. $38.95.

Three-ring binder contains new materials as well as feature articles and tips on management printed in THE BOOK REPORT and LIBRARY TALK. Tabbed sections cover: evaluation, selection, circulation, student aides and volunteers, goals and objectives, budget, public relations, processing, weeding and inventory, computers and technology, and many organizational tips.

Smith, Jane B. **School Library Media Annual 1990**. Vol. 8. Libraries Unlimited, 1990. 383pp. 0-87287-850-3. $20.50.

Writings on a critical issue facing school librarians as well as annual updates on current research, associations' news, and new professional books. The 1990 issue is the instructional consultant role of the school librarian. Published annually.

Prostano, Emanuel T. & Prostano, Joyce S. **School Library Media Center**. 4th ed. Libraries Unlimited, 1987. hc. 0-87287-568-7; $32. pbk. 0-87287-569-5; $24.50.

Innovative strategies emphasizing basic library management functions of planning, organizing, staffing, controlling, and directing.

School Library Media FILE Folders of Ideas for Library Excellence. No. 1. Edited by David Loertscher. Libraries Unlimited, 1989. 288pp. 0-87287-685-3. $27.50. **No. 2**. 1991. 200pp. 0-87287-824-4. $27.50.

Descriptions of proven ideas on PR, technology, curriculum, and management.

Adams, Helen R. **School Media Policy Development: A Practical Process for Small Districts**. Libraries Unlimited, 1986. 174pp. 0-87287-450-8. $23.50.

Policy development from beginning to end. Stresses the need for flexibility and practicality.

Intner, Sheila S. & Weihs, Jean. **Standard Cataloging for School and Public Libraries**. 2nd ed. Rev. Libraries Unlimited, 1990. 208pp. 0-87287-737-X. $26.50.

Guides the cataloger through the three levels of bibliographic descriptions suggested by the *Anglo-American Cataloging Rules*. This book will be helpful for paraprofessionals with no formal training in cataloging. Includes indexes, glossary, bibliography, and examples of cataloging materials.

Nickel, Mildred L. **Steps to Service: A Handbook of Procedures for the School Library Media Center**. ALA, 1984. 0-8389-037-8. $9.95.

Practical sources for ideas on implementing a school library media program.

Loertscher, David. **Taxonomies of the School Library Media Program**. Libraries Unlimited, 1988. 336pp. pbk. 0-87287-662-4. $26.50.

Guidelines for creating school library media programs from collection development to evaluation.

Level, June. **200 Level-Headed Ideas for School Library Media Centers: A Plan Book**. Libraries Unlimited, 1988. 86pp. 0-87287-668-3. $13.50.

"Any year" plan book filled with ideas for the media specialist.

Tips and Other Bright Ideas for School Librarians. ABC-CLIO, 1991. 233pp. pbk. 0-87436-605-4. $24.95.

Hundreds of tips originally published in THE BOOK REPORT. Written by practicing librarians, the tips are organized by topic: curriculum, reading motivation, bulletin boards and displays, working with students and adult aides, computer usage, PR, library skills, library management, and a miscellaneous section.

Slote, Stanley J. **Weeding Library Collections: Library Weeding Methods.** Libraries Unlimited, 1989. 284pp. 0-87287-633-0. $27.50.

Provides various approaches and concepts to weeding a collection.

BOOK LISTS

Howard, Elizabeth F. **America as Story; Historical Fiction for Secondary Schools.** ALA, 1988. 137pp. pbk. 0-8389-0492-0.

Annotated bibliography of historical fiction books. Books are arranged in seven chronological sections and listed alphabetically by title within each section. Indexed by author-title.

Gillespie, John T. & Naden, Corinne J. **Best Books for Children; Preschool Through the Middle Grades.** 4th ed. Bowker, 1990. 950pp. 0-8352-2668-9. $44.95.

Provides a list of recommended fiction and nonfiction books meeting the needs of children in preschool through grade 6 and advanced readers. Entries include author, title, grade level, illustrator, copyright, publisher, price, and a one-sentence annotation.

Gallo, Donald R., ed. **Books for You; A Booklist for Senior High Students.** National Council of Teachers of English, 1985. 364pp. pbk. 0-8141-0363-4.

Annotated list of books in various genres of fiction and nonfiction geared to high school students. Author and title indexes are included for easy use.

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Instant Art I (Attention-Getters for Library Promotions). Linworth, 1987. $6.95.

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Instant Art II; Attention-Getters for Library Promotions. Linworth, 1989. $10.95.

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Original artwork on 25 individual sheets to be used creatively by librarians in grades K-12 for library newsletters, announcements, and memos; reproducible and ready to use.

COMPUTER TECHNOLOGY

Thomason, Nevada W. **Circulation Systems for School Library Media Centers; Manual to Microcomputers**. Libraries Unlimited, 1985. 250pp. 0-87287-370-6.

Focuses on media center circulation, management, and computerization.

Loertscher, David V. & Ho, May Lein. **Computerized Collection Development for School Library Media Centers: Apple Computers**. Libraries Unlimited, 1986. 250pp. 0-931510-19-8. $39.

Indepth, extensive manual to collection development covering standards to evaluations; based on *AppleWorks*.

Computers and the School Library. ABC-CLIO, 1991. 125pp. pbk. 0-87436-607-0. $24.

Featured articles and tips from LIBRARY TALK and THE BOOK REPORT dealing with computers in the school library. Includes the introduction of computers in the school library, practical applications for library management, circulation systems, guidelines for reviewing and selecting software, and tips for computer usage. Hundreds of ideas contributed by school librarians for experienced users as well as those just in the planning stages.

Computers in Libraries 1991. Edited by Nancy M. Nelson. Meckler, 1991. 200pp. pbk. 0-88736-753-4. $40.

Proceedings of the Sixth Annual Computers in Libraries Conference. Proceedings for 1989 and 1990 are also available.

Essential Guide to the Library IBM PC. (Series) Edited by Nancy Melin Nelson. Meckler. 15 volumes. $34.95 each. Spiral bound.

Published and revised since 1985, the 15 volumes cover such topics as hardware, set-up, the DOS operating system, spreadsheets, databases and so forth

Kershner, Lois M. **Forms for Automated Library Systems; An Illustrated Guide for Selection, Design, and Use**. Neal-Schuman, 1988. 320pp. 1-55570-026-8. $99.95.

Looseleaf guide to a wide variety of forms suitable for the automated library. Chapters include all basic areas of library operation.

Desmarais, Norman. **The Librarian's CD-ROM Handbook**. Meckler, 1989. 174pp. 0-88736-331-8. $42.

Guide to selecting, implementing, and evaluating CD-ROM information systems for libraries.

LaPier, Cynthia B. **Librarian's Guide to WordPerfect 5.0**. Meckler, 1990. 175pp. 0-88736-493-4. $39.50.

Guide to using *WordPerfect* for library management. Provides instructions, examples, and an index.

Tracy, Joan I. **Library Automation for Library Technicians: An Introduction**. Scarecrow, 1986. 171pp. 0-8108-1865-5. $22.50.

Computer automation information of basic functions of today's libraries; outlines the various applications.

Schaeffer, Mark. **Library Displays Handbook**. Wilson, 1990. 308pp. 0-8242-0801-3. $40.

Techniques and resources for creating effective library displays. Includes information on the use of computers, photocopiers, laser printers, and desktop publishing techniques.

Aversa, Elizabeth & Mancall, Jacqueline. **Management of Online Search Services in Schools**. ABC-CLIO, 1989. 175pp. pbk. 0-87436-513-9. $29.95.

Guide to planning, implementing, and managing online resources.

Naumer, Janet N. **Media Center Management with an Apple II**. Libraries Unlimited, 1984. 236pp. 0-87287-392-7. $23.50.

Guide for novices using a computer to set up a management system for a library.

Media Production & Computer Activities. Edited by Thomas H. Walker & Paula K. Montgomery. ABC-CLIO, 1990. 265pp. 0-87436-568-6. $21.95.

Articles compiled from *School Library Media Activities Monthly* are all related to teaching students to communicate using nonprint media. The first part of the book deals with producing various formats of multimedia; the second part discusses articles on computer strategies, information skills, databases, and production.

Costa, Betty & Costa, Marie. **A Micro Handbook for Small Libraries and Media Centers**. 3rd ed. Libraries Unlimited, 1991. 325pp. 0-87287-901-1. $27.

Step-by-step guide to the automation of all types of libraries. Completely updated, it describes the current software and hardware available for library applications.

Woolls, Blanche & Loertscher, David V. **The Microcomputer Facility and the School Library Media Specialist**. ALA, 1986. 0-8389-3325-4. $15.

Discusses the role of the media specialist in automating a library.

Microcomputer Information for School Media Centers. Edited by Nevada W. Thomason. Scarecrow, 1985. 334pp. 0-8108-1769-1.

Discusses basic introduction of computers in media centers.

Lathrop, Ann. **Online and CD-ROM Databases in School Libraries; Readings**. Libraries Unlimited, 1989. 372pp. pbk. 0-87287-756-6. $29.50.

Discusses establishing online databases as part of the school program. Of particular interest to secondary schools and district-level personnel.

Neill, Shirley & Neill, George. **Only the Best: 1991; The Annual Guide to the Highest-Rated Educational Software Preschool-Grade 12**. Bowker, 1991. 144p. pbk. 0-8352-2952-1. $29.95.

The 1991 update of an annual compilation of the highest-rated software. Brief descriptions, systems used, and grade levels.

Beaumont, Jane & Cox, Joseph P. **Retrospective Conversion; A Practical Guide for Libraries**. Meckler, 1989. 208pp. 0-88736-352-0. $35.

How-to guide in easy language on organizing and converting a card catalog into MARC format, creating MARC records, and establishing online searching procedures.

LIBRARY RESEARCH SKILLS

Walker, H. Thomas & Montgomery, Paula K. **Activities Almanac; Daily Ideas for Library Media Lessons**. ABC-CLIO, 1990. 283pp. pbk. 0-87436-569-4. $21.95.

Activities are grouped by month and related to national observances, birth dates of famous people, and events. Appropriate for grades K-8. They can be coordinated with classroom teachers or taught by the librarian. Ideas are reprinted from *School Library Media Activities Monthly*.

Jay, M. Ellen & Jay, Hilda K. **Building Reference Skills in the Elementary School**. Shoe String, 1986. 187pp. pbk. 0-208-02097-7. $16.50.

Basic information for teaching library skills to elementary students.

Leonard, Phyllis. **Choose, Use, Enjoy, Share: Library Media Skills for the Gifted**. Libraries Unlimited, 1985. 153pp. 0-87287-417-6. $23.50.

Guide for elementary library media specialists and teachers to create library skills programs for gifted students in grades K-6; includes sample lesson plans.

The Elementary Librarian's Desk Reference: Library Skills & Management. Linworth, 1991. 200+pp. 0-938865-05-6. $29.95.

A professional reference designed for elementary school librarians. The 3-ring notebook covers teaching library skills in grades 1-6, management procedures and policies, collection development, programming and scheduling, public relations, and consultation.

Library Research Skills; Grades 7-12. Linworth, 1990. 138pp. Spiral bound. 0-938865-00-5. $19.95.

This workbook shares a broad range of approaches, ideas, exercises, and lessons that middle school, junior high, and senior high school librarians can use to teach library research skills. Ideas are from practicing school librarians.

Kuhlthau, Carol C. **Teaching the Library Research Process: A Step-by-Step Program for Secondary School Students**. Center for Applied Research in Education, 1985. 190pp. 0-87628-804-2.

Source of ideas for school librarians and classroom teachers to work together in teaching the research process in stages to high school students.

PUBLIC RELATIONS

Bulletin Boards, Displays, and Special Events. ABC-CLIO, 1991. 88pp. pbk. 0-87436-606-2. $24.95.

Hundreds of ideas and tips that school librarians share to enliven libraries. Divided into sections: Bulletin Boards--Bright Spots in Your Library; Displays--Showing Off Books and Other Things; Special Events--Contests, Open Houses, and More; Tips and Other Bright Ideas; plus a resource list of organizations and publishers.

Kostrowski, Karen & Wiley, Linda. **Eye Catchers: Library Bulletin Board Ideas, Innovations, and Instructions for the Non-Artist**. Library Learning Resources, 1989. 0-931315-0.

Detailed instructions for easy eye-catching library displays.

Great Library Promotion Ideas VI: John Cotton Dana Library Public Relations Award Winners and Notables 1990. ALA, 1990. 54pp. pbk. 0-8389-3400-5. $20.

Creative ideas for library media center bulletin boards, displays, and events.

Wilson, Patricia J. & Kimzey, Ann C. **Happenings: Developing Successful Programs for School Libraries**. Libraries Unlimited, 1987. 124pp. 0-87287-522-9. $19.50.

Extensive guidelines and creative ideas for effective programs for the school library. Sample forms are included.

Kohn, Rita & Tepper, Krysta A. **Have You Got What They Want? Public Relations Strategies for the School Librarian/Media Specialist: A Workbook**. Scarecrow, 1982. 236pp. 0-8108-1481-1. $29.50.

Programming and public relations ideas for school librarians to market their programs and resources.

Franklin, Linda C. **Library Display Ideas**. McFarland, 1980. 244pp. 0-89950-008-0. $18.95.

Ideas for creating library displays and bulletin boards to promote reading motivation and the library. Included is a section on the basic materials needed for all types of displays.

Schaeffer, Mark. **Library Displays Handbook**. Wilson, 1990. 308pp. 0-8242-0801-3. $40.

Techniques and resources for creating effective library displays. Includes information on the use of computers, photocopiers, laser printers, and desktop publishing techniques.

Garvey, Mona. **Library Public Relations**. Wilson, 1980. 160pp. 0-8242-0651-7. $26.

Effective public relations ideas for every librarian; offers practical and creative advice.

Heath, Alan. **Off the Wall: The Art of Book Display**. Libraries Unlimited, 1987. 169pp. 0-87287-578-4. $19.50.

Display ideas to liven up the library; discusses the basics of book displays, materials, and themes.

Coplan, Kate. **Poster Ideas and Bulletin Board Techniques: For Libraries and Schools**. Oceana, 1981. 252pp. 0-379-20333-2. $25.

Simple and affordable ideas for bulletin boards, posters, and displays.

Edsall, Marian S. **Practical PR for School Library Media Centers**. Neal-Schuman, 1984. 165pp. pbk. 0-918212-77-4. $27.95.

Suggestions for why there should be a PR program, how to begin, who PR should target, whom to involve, and ideas to carry through a good public relations program.

Haycock, Ken. **Program Advocacy: Power, Publicity, and the Teacher-Librarian**. Libraries Unlimited, 1990. 106pp. 0-87287-781-7. $17.

Articles from *Emergency Librarian* addressing the marketing of the library and its resources.

Public Relations Notebook for School Librarians. Linworth, 1990. 200+pp. 0-938865-01-3. $38.95.

Everything you need to know about public relations for the school library including help in producing newsletters and brochures. This practical information is written by those who know the most about the topic--school librarians. Format is a 3-ring notebook with additional space for personal notes.

Kohn, Rita & Tepper, Krysta. **You Can Do It: A PR Manual for Librarians**. Scarecrow, 1981. 244pp. 0-8108-1401-3. $18.50.

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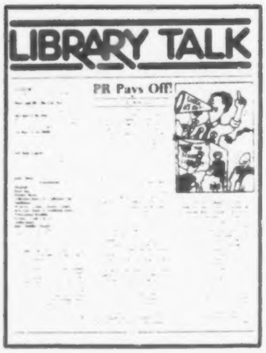

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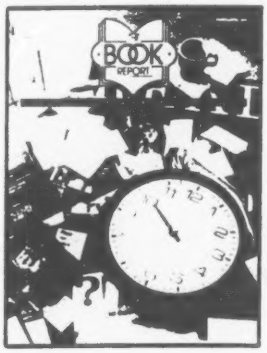

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